Kine WEEKLY

WOMEN TRAINEES FOR THE TRADE

See page 3

ANOTHER LOVELY EYEFUL FROM M-G-M!
Hot from the studios that gave you "Philadelphia Story," "Comrade X," "Pride and Prejudice," "I Love You Again," "Third Finger, Left Hand" and many other delightful romantic comedies — comes "COME LIVE WITH ME." We've seen it and we tell you that James Stewart and Hedy Lamarr are at their box-office best.
Trade Show:
TODAY
CAMBRIDGE THEATRE
2.30
James Hedy
STEWART : LAMARR
in
CLARENCE BROWN'S production
"COME LIVE WITH ME"
with Ian Hunter, Verree Teasdale, Donald Meek.
Directed by Clarence Brown

The Hollywood Reporter says: "Given a good story, such as Virginia Van Upp turned over to Patterson McNutt to screenplay into 'Come Live With Me,' plus the direction of a Clarence Brown, and add names of the importance of James Stewart and Hedy Lamarr, and you're a cinch to come out with a big piece of entertainment. And that's what M-G-M has, and the theatres will have it in a few weeks, and the ticket buyers will buy it and love it, for it's a top show."

ALL STAR ENTERTAINMENT

Scenes from BOOM TOWN, the M-G-M epic of an oil-town, which is reviewed in this issue. It's a four-star production presenting Clark Gable, Spencer Tracy, Claudette Colbert, and Hedy Lamarr, with Frank Morgan in a comprehensive and exciting drama of the American oil-fields. Jack Conway directed

C.E.A. FEARS VALVE SHORTAGE
See page 7

Kinematograph WEEKLY
No. 1774 Thursday, April 17, 1941. Vol. 290

RATING OF BLITZED KINEMAS
See page 5

TECHNICIANS' CALL-UP

HOW TO FILL THE GAPS

Training for Women and Juniors Suggested

STUDIO, LAB. AND PROJECTION RECRUIT SCHEME

IN spite of the disaster threatened by the wholesale call-up of highly specialised workers in our studios, operating-boxes, and laboratories, schemes are proposed which will provide for the training of youths and women, who, as assistants to the small reserve of key-men, may be able to keep the industry alive.

Although the Ministry of Labour has decided that there shall be no reservation of the majority of technicians after July 15, the fact that the Ministry set up a committee from the Industry to report on the situation indicates a realisation that production in this country is doomed unless at least a proportion of "key" technicians are exempted. These exemptions will be granted.

As far as the studios are concerned only 690 men are affected, but these are all specialists and "key" men.

The number of projectionists and laboratory workers that are affected is not known, but the committee will also have to put a strong case for the reservation of a proportion of them as well, else there will be no one to process or project the films that come from the studios.

Specialised Training

In the event of the committee being only able to secure the reservation of some of the technicians, it is understood that they will propose to the Industry the setting up of a training school for technicians.

Here women and young lads, not likely to be called up for some time, would be trained for certain jobs in production, processing and projection.

Although it takes several years for any film technician to become fully qualified, after three or four months at the school these students would have gained sufficient knowledge to do useful work under the supervision of the remaining "key" men left in the Industry.

The Women's Part

Women camera assistants, process workers and projectionists would be able to relieve many men who could "step-up" to take on more important work.

The idea of a training school for technicians is not a new one. Over three years ago the A.C.T. suggested such a scheme should be adopted. The Trade, however, took little interest in this proposal, and preferred to carry on with the haphazard method of letting youths drift into the studios and learn as best they could.

No Sex-Prejudice

The comparative small number of women at present employed in the film Industry is not due to any prejudice.

George Elvin, secretary of the A.C.T., told the KINE.:—

"We have no objection to women taking up any technical position in the Industry so long as they receive the rates laid down by the unions. Already there are a number of girls learning processing in the laboratories, and they are getting the same rates of pay as the men."

As an example of the part that women can take in keeping the production Industry alive during the war, the action of Sydney Box, managing director of Verity Films, Ltd., should be recorded. He has taken the bold step of setting up two all-women documentary film production units.

He gave us two reasons for this new move:—

1. The necessity for combating the growing shortage of male directors and technicians due to the demand of the Services.

2. The growing demand for the handling of essentially feminine subjects—e.g., cookery, housecraft, child welfare, etc.—by women producers.

"Women who go to see documentary films have often told me, and I am inclined to agree with them," Mr. Box added, "that a film on bringing up a baby, or running a home should be made by a woman, not a man.

"As women form nearly 70 per cent. of the average kinema audience, I have never been able to understand why they should form less than 10 per cent. of studio personnel. In my opinion women have a very important contribution to make to the kinema and particularly to documentary."

Verity Unit Leaders

The Verity units will be headed by Louise Birt and Muriel Baker, both of whom have had ten years' experience of the film Industry. Louise Birt is already at work on her first subject, a documentary describing the part that women are playing in our war effort, designed for American release.

The only masculine member of the new units will be the cameramen. So far, Mr. Box has not found women who can handle this job.

If the Industry were to set up a training school a woman camera "ace" might emerge and then a real all-woman film unit will be possible!

GEORGE ELVIN, General Secretary of the A.C.T.

MILITARY APPLICATION DEFERRED

Rochdale Critics of Watch Committee

Rochdale Watch Committee has deferred consideration of a letter from the Entertainment Officer of the Western Command for the opening of kinemas on Sundays on the ground that the request had not been actually inspired by the men of the Forces, for whom the privilege was being sought, and that the position with regard to troops in the town had been changed since the making of the application.

Strong criticism of the action of the Watch Committee was made at the meeting of the Trades Council.

The President made the explanation that Dr. Morgan, M.P. for Rochdale, had made it clear that under normal peace time conditions he would be in favour of Sunday kinemas, but that they ought not to take advantage of the war situation to get through something which they had not been able to get through under peace time conditions.

BIRMINGHAM OFFICES MOVED

F. W. Baker announces that the company's new branch office at Birmingham has been destroyed and correspondence should be addressed for the time being to the branch manager's private address: 187, Holly Lane, Erdington.

It will be remembered that Butcher's branch office at Hill Street was destroyed by enemy action. They have only been in occupation of new office at 42, Horse Fair for a few weeks.

New Address for Danilo

The Danilo Cinema Companies announce that a change of address has become necessary as the result of enemy action. All communications in future should be addressed to M. Dent, 13, Westbourne Road, Edgbaston, Birmingham, 15. Telephone: Edgbaston 1334.

Special Pay for Sunday Opening

DEMAND BY N.A.T.K.E.

Letter to C.E.A.

A MEMORANDUM, nearly 3,000 words in length, has been addressed to branch secretaries of the C.E.A. and to the General Secretary, W. R. Fuller, on the subject of payment for Sunday labour in kinemas by T. O'Brien, general secretary of the N.A.T.K.E.

For the most part it is a recital of past negotiations with the C.E.A., of agreements reached and complaints of the tardiness of some branches in conceding the conditions now operative.

Mainly the memorandum's purpose is to obtain payment for Sunday labour at increased rates instead of allowing equivalent time off on other days in lieu.

Concessions Demanded

The following points have been submitted for negotiation:—

(a) Special additional payment for ALL work on Sundays.

(b) Overtime of any kind to be paid for in cash and not in the objectionable and unfair method of "time off" which, in effect, is the staff paying the staff for the overtime worked.

(c) The employment of at least one additional employee in each department when a kinema changes from six days to seven days opening.

(d) Existing privileges to be maintained.

(e) No employee to be forced to work on Sunday if he has a *bonâ-fide* objection in conscience.

We are still awaiting satisfaction from exhibitors on that memorandum.

Varying Conditions

Later in the memorandum it is pointed out that:—

All our agreements provide

"that due notice in writing shall be given by either party to vary or alter all or any of the provisions thereof."

To open kinemas on Sundays where they were not opened at the time when the agreement was negotiated, or which did not specifically provide for the contingency for imminent regular Sunday opening, is a variation of the working conditions of the staff.

The constitutional course under our agreements would be:—

(a) That the appropriate branch of the C.E.A. should inform this Union first of the intention of any of its members to apply for a Sunday Opening Licence. Had this been done, local "incidents" would never have arisen.

(b) That the Union should then immediately notify the C.E.A. of its objections, if any, as to working conditions, and request negotiations thereon.

The Union's Compromise

The agreed compromise on regular Sunday opening is stated to be:—

A. In kinemas where regular Sunday performances take place where an employee works on Sundays:

(a) The normal working week, including hours worked on Sundays for projectionists and other male staff, and female staff (full time) shall not exceed 44 working hours. The management is entitled to require a further four hours per week to be worked in the case of projectionists and a further six hours per week to be worked in the case of other male staff, before overtime is deemed to commence. These extra hours apply Monday to Saturday only.

(b) The hours that employees shall be on the premises for any Sunday performance shall not exceed five in the case of male staff and four in the case of female staff. All hours worked in excess of these hours in connection with Sunday kinema perform-

Continued on page 8

STUDIO STAFF RESERVATIONS

Skilled Men to be Retained for Propaganda Films

Consultations are taking place between the various Ministries concerned in the question of the retention of adequate studio man power for the production of propaganda films.

In the House of Commons, on Thursday, Kenneth Lindsay asked the Minister of Information whether there was any danger of interference with the production of propaganda films by the calling up of men whose skill was essential to such production and who were therefore key men in the war effort.

H. Nicolson said that the Minister was in consultation with the Minister of Labour and National Service and the President of the Board of Trade with a view to ensuring that sufficient skilled man-power was retained for the production of propaganda films—and of films generally—having regard to the man-power needs of the armed forces.

RADIO CORPORATION OF AMERICA

Big Income Increase

The gross income during 1940 of the Radio Corporation of America was $128,491,611, an increase of $18,000,000 over that of the previous year. The net profit is $9,113,156, as against $8,082,811.

Total of dividends at $5,990,523 remains approximately the same, leaving earned surplus of $23,653,014, as against $20,531,335 last year.

Current assets, less reserves, have risen to $54,885,967, compared with $44,358,951—fixed assets are $40,055,464, as against $39,901,407.

EDUCATION BY FILM

B.F.I. Suggestions

The inadequate supply of educational films and their consequent scarcity value expressed in terms of hire is tackled in the British Film Institute Report, just published, on its Educational Film Campaign.

Suggestions are made for overcoming the non-use of school projectors, which in the North of England are unused in 80 per cent. of the schools, where they are part of the equipment.

The B.F.I. Report suggests that the only feasible solution of this appears to be the setting up of a fairly large number of regional libraries and thus creating a constant demand for new prints. If the producer of a simple film for juniors made with the advice and help of teachers could be certain of selling 20 prints when he had completed it, he would not hesitate to undertake the task. In the Institute's opinion, in this way the vicious circle between the supply of projectors and the supply of films can most easily be broken.

The Report also calls attention to the necessity of training teachers in handling projectors, a matter which is the more important nowadays in view of the difficulty of servicing or replacing damaged instruments.

One immediate practical step for the Institute to take, the Report recommends, is to appoint a permanent full-time travelling organiser to maintain personal contact with Directors of Education and teachers throughout the country; to give lecture demonstrations and advice and to encourage and assist in the formation of local teachers' film groups wherever possible.

"H.D.M." is Silent on Resignation

H. D. Moorhouse, whose dramatic resignation from the chairmanship of the Manchester, Salford and District Branch has caused so much surprise in Manchester exhibiting circles, has declined the invitation of the KINE. to state why he has taken this step.

"At this juncture I prefer not to make a statement," he said. "A deputation from the Manchester and Salford Branch is to meet me on April 17. Until we have talked things over I withhold comment.

"Have I resigned from the C.E.A.? No, certainly not. I have been a member goodness knows how long and shall continue in membership."

BRITISH MOVIETONE NEWS
On All Fronts

KINEMATOGRAPH WEEKLY

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A QUESTION OF LIBERTY

IN two provincial applications for Sunday opening recently, there was something said about the Sabbatarian opposition which ought to have been said on many previous occasions; something which must be said again and again until the opportunity ceases to present itself.

The protest against Sunday entertainment, which is so often the only conspicuous evidence of interest in the recreational welfare of the public, was met in these instances with the blunt charge that the deputation expressing it was not truly representative of the churches.

It is a recognised fact that the religious leaders who are taking steps to keep themselves properly in touch with the public at large—the men who are able to fill their churches—are by no means party to the organised opposition to what is to-day recognised as a perfectly normal democratic development.

When we have the majority of a self-respecting community going to the trouble of fighting for a concession which will bring their social amenities into line with their perfectly decent desires, there is no excuse for a small minority of narrow-minded zealots to stand in their way.

Yet it is impossible to look upon the systematised opposition in any other way than as an example of privileged prejudice. We all admit the spokesmen of this class are sincere, but while they are an inconsiderable minority, wielding an undue influence, they must be faced with the straightforward claims of the majority.

The Trade may be biased, but in equity the public it serves is entitled to entertainment on Sunday or weekday just in proportion to the vigour with which it demands it. Nobody wants to supply a thing which is unpopular; the fact that there is a popular demand for screen entertainment on Sunday is and must be the justification for supplying it.

THE REAL LABOUR PROBLEM

ONE question and one question only is rightly allowed to dominate the attitude of all Government departments when sectional or Trade interests appeal for concessions—will they help or retard the war effort? If we want certain articles of technical equipment to be supplied, if we want certain classes of workers in our Industry de-registered, the decision is based on the same considerations.

When, therefore, we ask for enough specialised men to be kept in their job we have to be content with the ruling given by the Ministry of Labour, in view of the needs of the Services. When we ask for some reliable expectation of access to gear for the projection room, we abide by the dictum of the Ministry of Supply.

And so it must go on throughout our business and social life. We have to make the best of a series of difficult problems. But we do feel that they should not be complicated by a lack of balance between the various authorities we have to approach.

We want these highly trained workers in our studios, our laboratories and our operating-boxes; we also want them in our ships, our camps and our factories. Is it too much to hope that someone technically qualified to judge will let us know which way we and the personnel of our Industry, can best save the State?

Long Shots

EASTER HOLIDAY BUSINESS — "THE WINDS" ANNIVERSARY — A POPULAR M-G-M APPOINTMENT — THE L.C.C. BAN— TRADE LEADERS ON THE AIR— SERVICE IN THE BLITZ

LONDON'S Easter business was of the kind to cheer the cockles of the heart —to use once more an overworked phrase. Bright weather with a touch of cold in it which sent people indoors for entertainment resulted in theatre after theatre reporting record and near-record figures.

THERE was variety of programme, too, in the West End, catering for everybody's taste. "Fighting 69th" at the Warner broke all records since the war started; "Comrade X" near by at the Empire made the same high claim; "Major Barbara" at the Odeon exceeded all box-office figures in the history of the house, with the exception of the theatre's opening week.

QUEUES from the early morning of Easter Monday greeted "The Ramparts We Watch" at the Gaumont, which on other days did business recorded as exceedingly satisfactory, while at the New Gallery "Inspector Hornleigh Goes To It" far exceeded expectations. The Regal, Marble Arch, handicapped in its publicity through the L.C.C. ban on "Married—But Single," substituted "The Trial of Mary Dugan" with very excellent results.

THERE were enough people wanting to see "Second Chorus" at the Plaza to provide queues almost completely round the block on Good Friday, and the takings were a record, despite the fact that the theatre was open for some hours less than on a normal day. The total figures for the week-end gave "Second Chorus" the biggest takings of any picture played at the house since war began—and for some months prior to the outbreak.

AT the Carlton, "Virginia" in Technicolor, with Fred MacMurray and Madeleine Carroll, kept every seat occupied for the entire four days of the holiday, with hundreds of standees on the pavement outside throughout the week-end. Though there were some hundreds whose money had to be politely declined, the Carlton recorded a bumper total. "Arise, My Love," which recently completed a big season at the Haymarket house, packed the Paramount Theatre, Tottenham Court Road, throughout the holiday, and beat the record of any picture at that theatre since it was built several years ago

A SHORT being shown at the New Gallery this week, "War Front," introduces to audiences in visible form one who hitherto has been only a voice—but what a voice! Bruce Belfrage takes the leading part in the film of a newspaper editor, and the action of the film covers the whole war front from home to transport, from munition worker to land, sea and air forces.

IT also pays thrilling tribute to the newspaper photographers who often brave the hottest spots to bring news and dramatic shots home to the readers of the weekly newspaper *Illustrated*. It's all in the day's work to them, but real live drama to ordinary men and women

TO-DAY marks a date unique in film annals, for it is the first anniversary of the presentation in this country of "Gone With the Wind." During the past year "Gone With the Wind" has run at three theatres in London, the Empire, the Palace and the Ritz, and it is claimed has been seen by more people and has taken more money than any other film ever screened. It is still running vigorously at the Ritz, and daily queues are a perpetual embarrassment to pedestrian traffic in Leicester Square.

A FILM of this magnitude cannot be appreciated fully at one showing, so M-G-M had the happy idea of inviting the representatives of the London Press to a second viewing of the Selznick-M-G-M masterpiece. This method of celebrating the anniversary is being eagerly accepted and warmly appreciated.

EDWARD HANCOCK, the genial "Teddy H" as he is known to his friends, has been appointed by Sam Eckman, Jun., assistant sales manager to Metro-Goldwyn Mayer. This is another illustration of M-G-M's practice of promoting from the ranks.

HANCOCK has been marching with the M-G-M organisation under the leadership of S. Eckman, Jun., for the past seven years. For three and a half years he was branch manager at Newcastle, and for a like period has held the position of branch supervisor. His knowledge of Leo's sales organisation is thus pretty thorough. In his new duties he will, of course, work in close collaboration with Jimmy Squier, M-G-M's sage and experienced general sales manager.

BEFORE joining M-G-M, Hancock, who has spent 21 years in the Trade, was for ten and a half years with Paramount as a salesman, and later as branch manager. He was previously associated with P.D.C. for three years as assistant sales manager. He carries with him to his new duties the good wishes of a wide circle of friends.

MAX THORPE

MAX THORPE, whom I interviewed this week on the subject of the banned "Married—But Single," seemed as much perturbed regarding the bombshell from the point of view of the Regal, Marble Arch, as from his own Columbia outlook. Max is rather like that. His customers mean a lot to him.

I ASKED after Jos. Freedman, to hear that he and Max are in frequent communication. Referring to the activities of the former in production, Max told me he had told him in a letter that, if he turned out to be a second Capra, the boys over here would see that his pictures did record business.

ANOTHER delay has come the way of W. J. Gell, who was expected to leave New York last week-end; he cannot now leave until next week-end. It is to be hoped that his return journey will be more direct than his outward trip, which included, unwillingly, Portuguese East Africa, Brazil and Trinidad.

IN an effort to supply mobile kitchens for the British Army, Gene Lockhart has started an ambitious schedule of writing-producing-directing on a stage review to be presented in the Hawthorne School Theatre, in Beverly Hills, every Sunday night. He recently gave a performance of the show at the Uplifters Club in Santa Monica Canyon, and the results were so successful that he has decided to comply with requests for further showings. He figures that three performances will buy one mobile kitchen of the type being made for the British, and has promised to continue the review as long as people will come to see it.

AMONG the many Hollywood notables to appear in the 20 scenes (two acts) are Doris Lloyd, Montague Love, Leo G. Carroll, Walter Kingsford, Kathleen Lockhart (Gene's wife), John Barclay, and John Qualen. He has lined up a tour for the company after its opening run, to include Santa Barbara, San Francisco, San Diego, Pasadena, Riverside, San Bernardino, and Lake Arrowhead.

LOCKHART spends all his spare moments on Metro-Goldwyn-Mayer's "Billy the Kid" set, locked in his dressing-room, working on the script and musical numbers. He himself will appear as master of ceremonies in the show, rightly called "Gene Lockhart's Review."

A TENDENCY of war-time broadcast entertainment which has impressed exhibitors is the increasing reliance placed by the B.B.C. upon the film as a basis of much of its material. The transmission of musical films has long been a popular feature with listeners, but the introduction of the new Picture Reporter series introduced by Douglas Moodie has provided a new angle for the picture patron and also admirable publicity for the film as a whole.

NOW it appears the high-spot of current broadcast programmes is a chat by prominent trade executives, who are thus given an opportunity of riding their pet hobbies—which most books of reference unblushingly refer to as "business." Francis Harley, of 20th-Fox, set the ball rolling recently in a happily-phrased address, and he has since been followed by Max Thorpe, of Columbia, who was able to provide an interesting five-minute description of current and forthcoming attractions.

MAX, whose previous experience of the mike consisted in his introduction to the London Press of George Formby in Manchester over a two-way line, has improved his microphone technique and put across quite a good show. It is to be hoped that other executives will be able to avail themselves of the B.B.C. hospitality in the near future. And what is wrong with some of the picture-makers themselves giving a description of how British film production carried on during blitz conditions?

AMONG British Movietone's news items this week are striking action pictures of the "Battle of the Atlantic." Depth charges are seen being dropped, and the Navy's search for U-boats is carried on. German submarines and prisoners are shown as well as convoys being safely escorted across the Atlantic. Among other big items are pictures of a thrillingly realistic "invasion" by British troops showing the Army's offensive spirit, Queen Marie talking to Movietone, and a giant bomber being tested by the U.S. Navy.

MY notes on film shows at Glebelands last week incorrectly described the status of those assisting. G. S. Mackie, of the Vaudeville, Reading, corrects me by pointing out that Mr. Usher, whose name was mentioned, is Western Electric service engineer, while the chief operator at the Vaudeville, who also renders good service, is Mr. Hopton.

PETER FOY, B.T.H. sound engineer in Glasgow, had an unusual experience in that area during the night that the city was bombed. He was visiting a kinema, and volunteered to evacuate some of the people from neighbouring houses. One of these services was conveying an expectant mother to a maternity home, where the baby was born 10 minutes after admission, and proved O.K. for sound. Back again to the scene of the "blitz," friend Foy and Jimmy Crooks were instrumental in further assisting several old people to nearby posts and rest centres.

PATRONS of the Ellesmere, Swinton, near Manchester, have been intrigued into supplying humble pennies for the C.T.B.F. Manager W. Reville has placed in a prominent position in the foyer a C.T.B.F. collecting-box, with the notice: "What! No Gas Mask? I deserve to be fined 1d." During the first hour or two the box and notice were in position, patrons fined themselves about 2s.

A THOUGHT for the day. "Some of my best friends are film renters—but I watch them."—A. Snape, at the annual dinner of the Stockport Cinematograph Exhibitors' Association.

THE STROLLER.

HOT FROM U.S.

Kine. New York Cable from Motion Picture Daily

U.A. ADVANCES its selling season, starting in May following the regional sales meetings which begin April 28. Hal Roach plans five new type 4-reel subjects for U.A. new season release.

IT IS REPORTED that RKO-Radio is considering the general release of "Fantasia" following Disney's own current road-shows in a few cities.

WILLFORD MERRILL, Vice-President and Treasurer of RKO-Radio, dies of heart attack; he was 42.

FREDERIC ULLMAN has been recalled from RKO-Radio's coast production, resuming his post as head of Pathé Newsreel; he replaces Frank Donovan, who has resigned.

MAJOR COMPANIES realign in the field of sales organisations, preparing operations for the new season under Consent Decree.

SOL LESSER AND JAMES ROOSEVELT say negotiations are under way for film life of Winston Churchill.

THE COMMITTEE co-operating with National Defence reports over nine thousand U.S. theatres pledge to aid defence programme by showing War Department recruiting trailers and other Government films.

SAMUEL BRISKIN, General Manager of Columbia Studio, is named as company's production chief.

U.S. IS BUILDING 36 film theatres in 29 Army camps, starting immediately.

FAMOUS PLAYERS' Canadian profit last year was over a million dollars and compares with $900,000 the previous year.

Close-Ups

By

Screencomber

GOVERNMENTAL GENEROSITY

THE news that the Government will only be needing 19s. 6d. out of every £1 has come as a pleasant surprise to exhibitors. Long experience of magnanimous sharing terms has taught theatre owners to regard anything under 25s. in the £ as the limit in generosity.

Remarkable scenes were witnessed outside Parliament when grateful exhibitors flocked to greet Sir Kingsley Wood and, with tears streaming unashamedly down their faces, pelted him with their spare sixpences as a mark of their appreciation. Some Scottish exhibitors present merely banged theirs.

"It means," one poverty-stricken exhibitor told our representative, "that I need not get rid of the yacht, the Rolls, the Bentley or the Packard, and although I may have to dispense with the Daimler, one must expect to make sacrifices in war time."

Renters, however, are taking a more serious view of the matter and are protesting that in leaving the exhibitors sixpence the Chancellor is setting a precedent that may have serious repercussions in their future dealings with exhibitors.

"Such sentimentalism as shown by Sir Kingsley will set a bad example when we try to sell our new programme. Up till now we haven't done so bad," said a prominent renter, exhibiting a cupboard full of smartly tailored garments. "These," he said simply, by way of explanation, "were their shirts, and this," exhibiting a number of well-filled barrels, "was their butter. We had hoped to get the bread as well next trip, but the Chancellor has made it a much more difficult operation."

BELIEVE IT OR NOT

WITH the gaol-breaking season in full swing, Wart Winkleheim, whose escapist kink is known to most readers of this column, has not been slow to be in the fashion. Wart, with his usual flair for the unorthodox, succeeded in smuggling a famous camouflage expert into his cell. So that he might cause no comment, the expert disguised himself as a hack-saw and a file, only to find himself face to face with the most difficult camouflage job of his career—Wart asked to be disguised as a gentleman! The expert was so brilliantly successful that Wart was able to leave without arousing the slightest suspicion.

"You could have knocked me down with a pickaxe," Wart's warder said when he heard, "Naturally nobody knowing 6036 would ever suspect him o' bein' a gent, and so he made a clean break."

A film traveller when told of the incident said, "I bet they couldn't do anything about our sales manager."

GREATEST OF THESE—

THE Greenock Council's far-seeing decision, to refuse Sunday opening to aid Clydeside victims of the blitz, seems to have been misunderstood in certain quarters. Just because the Germans do not scruple to bomb thousands of harmless men, women and children, killing, maiming or making them homeless; just because there are thousands of Clydesiders, bereaved and suffering; just because some mistaken sentimentalists of film exhibitors want to do something to alleviate a little of the suffering, surely this is no excuse to bring the Continental Sunday (whatever that is like these days), to a respectable quarter like Greenock.

Surely a collection at the Sunday service would do equally well, and the money would not then be tainted. Whether the victims are worried about it being tainted or otherwise is not for them, but their betters, to decide.

Besides, while admitting that the Nazis have hardly shown themselves as gentlemen, probably the Council has had the wisdom to realise that in refusing to assist the Germans' victims with a Sunday opening, the fact that they are lowering the morale and increasing the suffering in the vicinity, cannot have been lost on the Boche, who, with his usual charm and consideration will not fail to show his gratitude for the Council's assistance and understanding, by refusing to bomb Greenock women and babies—on Sundays.

A FLAMING SHAME

AN executive of an important British studio is seriously perturbed about after the war prospects in the studios. "Fire watchers, A.F.S. and such like," he stated, "while admittedly serving a useful enough purpose at the present time are likely to become a serious menace when hostilities finish. As one whose fires are film history, who has staged some of the jolliest little conflagrations with only a box of matches, a can of petrol and an insurance policy, I am very upset that such an up-to-date and handy little gadget as the incendiary, may be rendered entirely useless by the knowledge being imparted to fire watchers and auxiliary firemen. With everyone steeped in fire prevention lore what good will our studios be after the war, unless to make films in?"

Edward Hancock, Assistant Sales Manager of M-G-M

INDUSTRIAL AREAS AND S.O.

Suggested New Procedures

ARISING from the report of the General Purposes Committee dealing with the existing position of Sunday opening, a debate at last week's General Council introduced the suggestion that a certificate as to its desirability in any area should be furnished by an industrial officer.

It was emphasised by R. H. DEWES that local action was the most satisfactory manner to deal with the matter.

F. A. PRIOR asked if there was any likelihood of the instruction regarding a certificate by an industrial authority, as contained in the recent Order which had been annulled, being revived?

The PRESIDENT said his understanding of the matter was that it had been annulled with the power which applied to theatres and music-halls and the possibilities of it being revived at an early date were very vague. He agreed with H. ELTON that there were only two procedures for obtaining Sunday opening: those which operated prior to the war and the issue of a certificate by the military authority.

C. H. RUSS said there was a desire on the part of industrial districts to have facilities for workpeople to get entertainment on a Sunday. There was a definite demand from the workpeople who could not get entertainment during the week, and he understood that certain Government Departments were also interested.

J. POLLARD, J.P., and F. A. PRIOR also spoke, the latter favouring the furnishing of a certificate by an industrial officer.

The PRESIDENT stated that the matter would be kept in mind.

The report of the committee was received and adopted.

WICKER, SHEFFIELD, REOPENS AFTER BLITZ

The Wicker P.H., Sheffield, damaged in an air raid last December, reopened on Monday. It belongs to the J. F. Emery circuit, Manchester.

The Kinema and the E.P.T. Concession

GENERAL COUNCIL URGES RATING BASIS REVISION

AN important point was raised at last week's General Council meeting in respect to the position of director-controlled companies under the new Excess Profits Tax concession. Mr. Prior urged that it should apply equally to all traders liable to the tax. Another matter which was discussed was the need of a revision of the rating of kinemas adversely affected by war conditions.

F. A. PRIOR said that he would like to raise certain matters regarding Excess Profits Tax. He wished it to be clearly understood, however, that he was relying on a verbatim report of the Chancellor's Budget Speech as it appeared in the *Financial Times*.

In announcing a concession regarding E.P.T. the Chancellor stated that in future the interest on borrowed capital would not be an allowable charge before arriving at Excess Profits Tax liability, but would be included in the computations of the capital employed in the business, upon which an allowance of 8 per cent. would be made. He further stated that a similar concession would be allowed to those firms with a substituted standard, or words to that effect.

Should Apply All Round

It appeared that as the Chancellor mentioned 8 per cent. and this is the existing rate of increased capital allowance on companies which are not director-controlled (the allowance for a director-controlled company is 10 per cent.), it might not be his intention to pass this concession to director-controlled companies, or it may be that his intention is, if the concession is so granted, to limit the interest to 8 per cent., and he felt it was of sufficient importance that the Association should, when the Bill is available, make certain that the allowance is to both director-controlled and non-director-controlled companies.

Regarding the further statement that the Chancellor proposes to make a similar allowance to firms with a substituted standard, the substituted standard is generally understood to be the special standard on an application to the Board of Referees under Section 27 of the Finance Act, 1940.

The point Mr. Prior wished to make was that there are other substitute standards namely, the minimum standard of £1,000 and the Working Proprietors' standard of £1,500 for each working proprietor and the percentage standard, and he thought the Association ought to be assured that this concession will apply equally to all traders liable to E.P.T. whatever standard it has been deemed best for them to adopt.

Mr. Prior also mentioned other points in connection with E.P.T., and the PRESIDENT asked him to put the matters in writing to the General Secretary so that they might receive full consideration.

Rating of War-hit Properties

The Portsmouth Branch asked the General Council to consider the question of the necessity for the revision of the rating of kinemas during the war in areas adversely affected by war conditions.

F. B. B. BLAKE, on behalf of the Branch, said they had reached a stalemate and had come to the General Council for advice. In an area which had been blitzed and where business had dropped by 50 per cent. if the rates were applicable in normal times they must be wrong at present.

The conditions imposed, the shortening of opening hours and the curtailment of transport facilities had all been to the detriment of business, but the figures which would have to be produced in order to satisfy a local rating officer that the case deserved a hearing by an appeal board were such that no kinema could keep open if its takings were so little.

A kinema bringing in approximately £5,000 a year would have to produce figures to prove it could not get more than £1,000, which meant that an exhibitor could not pay his staff, let alone dividends. Under the present system there was no chance of relief.

On top of all these things was the demand by the N.A.T.K.E. for an increased cost of living bonus. If expenses continued at the present rate Mr. Blake felt that members would need a subsistence allowance from the C.E.A. to keep open at all.

The PRESIDENT sympathised with those members whose areas had suffered through the blitz and suggested that, in view of the varying conditions in different parts of the country, before any inquiries were made nationally individual cases of hardship should be sent to Sidney H. and D. Graham Motion, who advised the C.E.A. in these matters and who would know what, if any, relief might be obtainable.

COUN. R. E. RICHARDS supported the remarks of the President and stated that obviously the assessments could not be reduced wholesale, but an individual could approach his rating officer in reference to his demand note.

It was agreed that the matter be dealt with individually in the first instance.

S.O. Opponent Criticised

OWN CONSTITUENCY SHOWS NEED FOR SUNDAY SHOWS

The displeasure of the Gateshead Labour Party and Trade Council has been incurred by Tom Magnay, M.P. for Gateshead, by his opposition to the opening of Sunday theatres which resulted in the House of Commons rescinding the Order for their opening.

A resolution, passed recently by these organisations, repudiates Mr. Magnay's action.

They state that he does not represent the Sunday Observance Society but the people of Gateshead, and added that a visit to any of the kinemas and halls in Gateshead on Sundays would prove to him the popularity and the *need* for Sunday entertainment.

The resolution stresses that even while the issue was being debated Gateshead Town Council had before them a letter from the Rural Deanery of Gateshead which deplored the secular Sunday but added that they recognised the special war time need for Sunday entertainment for the Fighting Forces and war workers. Gateshead Labour Party and Trade Council represents fifty trade unions with an affiliated membership of 8,000.

EXTRA HOUR FOR LEEDS

But Closing Must be Staggered

Leeds kinemas are to be allowed to open until 10.30 p.m. from May 3 to August 9.

This is a quick sequel to the discussion at the recent meeting of the Leeds branch of the C.E.A., when it was decided to make overtures to the chief constable. Intimation to Teddy Rush, the secretary, came very soon on the heels of the reception of the deputation comprising W. Prodgers, C. P. Metcalfe, C. H. Whincup, A. Shaverin and E. M. Rush.

A condition of the new ruling—which represents an extension of an hour upon the present closing time of 9.30 in Leeds—is that houses in the centre of the city must then "stagger" their times between 10.15 and 10.30, so as to limit congestion of the streets and the demands upon transport.

M. of I. FILMS

New Release Arrangements

To enable economies to be effected in the importation of film stock, and thus contribute towards the saving of shipping space, the Films Division is making alterations in the release of M. of I. weekly films. These will take effect after the release of "Mobile Canteen" on April 14.

There will be no film release on Monday, April 21, but distribution of the series will be resumed on Monday, April 28.

The new M. of I. release charts are in preparation.

CHILDREN AT EVENING SHOWS

Questions at Wigan

Children at evening kinema performances was the subject of a question asked at the last meeting of the Wigan Watch Committee. Ald. W. Glover inquired if any restrictions had been placed on children of nine, ten and eleven years of age attending night performances at kinemas.

Ald. R. Lewis replied that the matter had been raised by one of the local kinema proprietors and would come before the next meeting of the Civil Defence Committee.

FILM AS NATIONAL SERVICE

"Our Most Powerful Weapon," says British Screenwriter

"THE Screenwriters' Association is alarmed and amazed at the almost incredible lack of imagination displayed by the Government in its present film policy."

With the above statement the Association opens its appeal for broader Government vision on the functions and potentialities of the screen as a medium of national propaganda. The manifesto continues:—

"In Germany the film Industry is working at full pressure and new studios have been and are being opened up. It is reported that as many as a thousand cameramen are working with the German armed forces, and schools have been started for the training of more and more technicians. The influence of films like 'Baptism of Fire' and 'Victory in the West' prove conclusively that films are the most powerful weapon in the whole armoury of propaganda.

"Here in Britain, where the resources of the film Industry are much greater than in Germany, there is no activity, apart from a limited programme of short films made by the Ministry of Information and British Council, and a few independent productions.

"We urge that the Government with all possible haste should attach at least the same importance to films as that accorded to broadcasting—that every capable screenwriter, competent technician and star artiste now serving with the forces should be immediately released—that the British stars, writers and leading technicians, now remaining in Hollywood on the advice of the British Ambassador, should be invited to return—that steps should be taken to open every British film studio that is now closed—and that the whole Industry should be placed under the ægis of a far-seeing and experienced film showman who would be responsible only to the Government, with wide powers to plan and organise a film propaganda system capable of out-matching the efforts of the enemy.

"We deplore the small scale of the present endeavours of the Ministry of Information and British Council, who appear to be working on an annual expenditure considerably below the budget frequently allocated by a commercial production company to a single feature-length film.

"We deplore the present status of the Ministry of Information Films Department. It seems to be acting merely as a medium through which the spirits of other Ministries manifest themselves. It should be the spirit itself.

"We deplore the setting up of separate Ministerial Film Units operating along independent lines, because no great good can come of unco-ordinated efforts.

"And lastly, we deplore the narrow outlook of those bodies within the Industry who are pleading for the retention of a skeleton production personnel so that the Industry may merely struggle to survive.

"These are not the methods by which an efficient propaganda machine is built.

"Now is the time for a tremendous expansion in British film production—not for commercial considerations—but for a great and imperative national purpose. We have the men and women—we have the studios—we have the equipment. The Screenwriters' Association urges the Government to view this vital problem in its proper perspective."

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS' APRIL 17 AND WED., APRIL 23

Thursday

Melody And Moonlight (*British Lion*)

G.-B. Private Theatre. 11 a.m.

Cast: Johnny Downs, Barbara Allen (Vera Vague), Jerry Colonna, Jane Frazee, Mary Lee, Frank Jenks, Claire Carleton, Jonathan Hale, Marten Lamont and "The Kidoodlers." **Director**: Joseph Santley.

Dance and song are the prime ingredients of this latest Republic offering, which has a cheery and entertaining plot. Johnny Downs, always a favourite with terpsichorean fans, is said to be right at home in his role as the poor but ambitious young man who dreams of seeing his name in electric lights, while he grimly holds on to his job as a hotel receptionist, with Jane Frazee, romantically cast opposite Johnny Downs, warm and appealing as the bored debutante who goes to a cheap dance hall seeking adventure, and learns that she has found love. Little Mary Lee, the youngster, who first achieved fame as a singer with Ted Weems' orchestra and later as a permanent feature player in Gene Autry pictures, wins many new friends as the "little mother" to an entire household of down-and-outs, cooking and sewing for them and keeping them constantly cheered up with her gay philosophy. Comedy sequences are supplied by Barbara (Vera Vague) Allen and Jerry Colonna.

Come Live With Me (*M-G-M*)

Cambridge Theatre. 2.30 p.m

Cast: James Stewart, Hedy Lamarr, Ian Hunter, Veree Teasdale, Donald Meek, Edward Ashley, Barton MacLane, Ann Codee, King Baggott and Adeline de Walt Reynolds. **Director**: Clarence Brown.

One of the screen's most interesting starring team is featured in "Come Live With Me," co-starring James Stewart and Hedy Lamarr. Tailor-made to the abilities of both players, the story deals with the plight of a beautiful Austrian refugee who marries a penniless young author in an effort to obtain a quota number and thus remain in the United States. The complications of this romance, coupled with the sky-rocket career of the author, makes for all that is desired in the field of entertainment.

As the author, Stewart has seldom been seen to better advantage. Outstanding is his scene in the office of the publisher, portrayed by Ian Hunter. Miss Lamarr, too, is given an opportunity to display a new side to her talent, one in which her natural glamour is secondary to the very real person she portrays.

Friday

Meet The Missus (*British Lion*)

G.-B. Private Theatre. 11 a.m.

Cast: Roscoe Karns, Ruth Donnelly, Spencer Charters, George Ernest, Lois Ranson, Polly Moran, Astrid Allwyn, Alan Ladd, Harry Woods, Dorothy Anne Seese, Harry Tyler. **Director**: Mal St. Clair.

This latest Higgins family comedy should certainly prove one of the most entertaining of the popular series to date, for Republic Pictures have furnished it with an entirely different personnel.

Roscoe Karns' performance as Joe Higgins is claimed as both powerful and interesting. His attempts to get his family out of its complex difficulties only succeed in getting them deeper involved. Ruth Donnelly scores as his amiable wife, and Spencer Charters is appealing as the badgered and bewildered Grandpa Higgins. Lois Ranson has the role of Betty, Higgins' daughter, and George Ernest as their son Sidney. The new difficulties of the Higgins family arise when Sidney Higgins loses some bonds which his company had entrusted to him. Grandpa Higgins, in order to prevent Sid from going to jail, decides to "sell himself to Mrs. Jones," a tenacious and designing widow, admirably played by Polly Moran. How the family rallies round Grandpa in order to extricate him from his well-meant but ill-timed proposal provide the best laughs in the picture.

Polly Moran and Ruth Donnelly in a scene from Republic's MEET THE MISSUS, which British Lion is Trade showing to-morrow morning

Bowery Boy (*British Lion*)

G.-B. Private Theatre. 11 a.m.

Cast: Dennis O'Keefe, Louise Campbell, Jimmy Lydon, Helen Vinson, Roger Pryor, Paul Hurst, Edward Gargan, John Kelly, Selmer Jackson, Howard Hickman, Frederick Burton and Jack Carr. **Director**: William Morgan.

"Bowery Boy," Republic's latest picture, has every element of drama weaved into the story of Jimmy Lydon, a sixteen-year-old, who made such an outstanding hit in "Tom Brown's Schooldays" as Sock Dolan, a tough product of the Bowery. Dr. Tom O'Hara, played most effectively by Dennis O'Keefe, comes to the district, and with his profound understanding he overcomes Sock's aversion and proves to him that the forces of law and order are his friends, not his enemies. Louise Campbell plays the young nurse who resists the blandishments of the café society which she abandons to aid the young Bowery doctor in his work.

Roger Pryor is said to give an excellent acting performance as Mason, the vicious racketeer, and Helen Vinson, too long absent from the screen, acquits herself admirably as Peggy Winters, the spoiled society girl, rival for the affections of the slum-doctor.

Tuesday

Heroes of the Saddle (*British Lion*)

G.-B. Private Theatre. 11 a.m.

Cast: "The Three Mesquiteers" (Bob Livingstone, Raymond Hatton, Duncan Renaldo), Patsy Lee Parsons, Loretta Weaver, Byron Foulger, William Royle, Vince Barnett, Jack Roper, Reed Howes, Ethel May Halls, Al Taylor and Patsy Carmichael **Director**: William Witney.

A new type of Western plot is presented by Republic Pictures in "The Three Mesquiteers'" latest picture, "Heroes of the Saddle," which centres round a little girl Peggy—excellently portrayed by Patsy—whose father, a pal of the "Mesquiteers," had been killed in a rodeo exhibition.

Frustrated in their attempts to adopt her legally, the "Three Mesquiteers" watch over her welfare in the orphanage. It is soon clear to them that Peggy together with the rest of the orphans are being exploited by the superintendent of the orphanage in a child-sweating racket.

The story then becomes a battle between the "Mesquiteers" as champions of the orphans, and the crooks and politicians who are shamelessly profiting by this infamous scheme. In the course of exposing the villains, the "Mesquiteers" engage in numerous gun fights and thrilling encounters with the heavies, which provide some of the highlights of this powerfully told Western.

Phantom Evidence (*Pathe*)

Phoenix. 11 a.m.

Cast: Keye Luke, Lotus Long, Grant Withers. **Director**: Phil Rosen.

When Dr. Benson, famous archæologist, is murdered before a hundred people, Jimmy Wong is called in to help police to solve the mystery. Enlisting the support of Win Len, the murdered man's Chinese secretary and chief suspect of the police, he follows a strange line of clues to the heart of sinister Chinatown from which place he is lucky to escape with his life. However, in attempting to murder him, the killer gives Wong the clue he needs to trick him into the open.

Secret Evidence (*Pathe*)

Phoenix. 2.30 p.m.

Cast: Charles Quigley, Marjorie Reynolds, Ward McTaggert and Kenneth Harlan. **Director**: William Nigh.

Marjorie Reynolds, secretary to Quigley, becomes engaged to him when he is appointed Assistant District Attorney. Her brother had been involved in a crime and his erstwhile partner, freed from prison, comes to him to get his share of the loot. The brother has decided to go straight. A man is shot down and Marjorie's brother goes to trial. Quigley puts her on the stand and his merciless questioning induces the real criminal to confess, clearing Marjorie's brother.

Continued in next column

James Stewart and Hedy Lamarr in COME LIVE WITH ME (M-G-M)

Bitter Sweet (*M-G-M*)

Cambridge Theatre. 2.30 p.m.

Cast: Jeannette MacDonald, Nelson Eddy, George Sanders, Ian Hunter, Felix Bressart, Curt Bois, Sig Rumann, Herman Bing, etc. **Director**: W. S. Van Dyke

The appearance of Jeannette MacDonald and Nelson Eddy in their latest operetta, the picturisation of Noel Coward's "Bitter Sweet," should prove a sure tonic these days. The Coward melodies are charmingly interpreted by the stars, who, photographed in Technicolor in the romantic setting of London and Vienna in the Gay Nineties, were never seen to better advantage. Miss MacDonald appears as Sarah Millick, Victorian belle who elopes with her singing teacher, Carl Linden, played by Nelson Eddy, and lives a gay though impoverished existence in Vienna until menace enters in the person of Capt. von Thanisch, of the Imperial Cavalry.

George Sanders is an impressive von Thanisch and Ian Hunter a sympathetic Lord Shayne, the former's gambling opponent who becomes the benefactor of Sarah and Carl. Comedy is amply provided by Felix Bressart, Curt Bois, Sig Rumann and Herman Bing, a Continental quartet which assures laughter.

W. S. Van Dyke has blended melodic charm with unflagging action, while Victor Saville, producing, has contributed the authenticity of setting and expertness of casting.

Wednesday

Danny Boy (*Butcher's*)

Cambridge Theatre. 2.30 p.m.

Cast: Ann Todd, Wilfrid Lawson, Grant Tyler, David Farrar, Wylie Watson, Albert Whelan, John Warwick. **Director**: Oswald Mitchell.

A stirring war time environment has been given to a new production of "Danny Boy" by Butcher's Signet. Danny Boy and his father (Grant Tyler and John Warwick) are musicians, reduced by the blitz to playing in the streets and in air raid shelters. Danny's mother (Ann Todd) is searching London for them. After many adventures she finds them at last as members of a tramp band appearing as a stunt in the ballroom of a great hotel. Ann sings "Danny Boy" from the balcony, and all is happy ever after.

The shelter sequence is replete with realistic air raid effects, for it takes place in the crypt of a church, with dramatic action. The ballroom scenes are spectacular, emotional and musical, with Percival Mackey and his Band leading the dancers in choruses of many famous songs during the jollity of a New Year's Eve ball.

In the title part, co-starring with Ann Todd and Wilfrid Lawson, is a new child actor whom the director, Oswald Mitchell, describes as a discovery for the British screen, little Grant Tyler, playing his first leading role. For the first time also, Ann Todd is a screen mother, and on glamour-girl lines, for she has to contend with a lover, in the person of attractive David Farrar, the juvenile lead. Wilfrid Lawson's gifts of characterisation are bestowed on the showy part of a theatrical agent, John Warwick has a sympathetic role as Danny's father. Wylie Watson in the comedy lead is a street musician's impresario; and Albert Whelan enlivens the proceedings with an amusing appearance as a firefighter with a terrific armoury of gadgets from tin hat to gas rattle.

AUSTRALIA'S GREETING

Words of Cheer from Victoria

How members of the Trade in Australia are watching and encouraging the fight British producers are making is shown by a cable just received by Eric Strelitz, London manager of British Empire Films, Pty., Sydney. It was sent by his chairman of directors from Victoria, and runs:—

"Victorian independent exhibitors assembled this day at village theatre Toorak, guests of British Empire Films to preview 'Sailors Three' and 'Under Your Hat' send congratulations and fraternal greetings to all producers in England. Your courage and enterprise is applauded. Carry on; we are with you. Signed Lester, President. Please convey this motion.—RYDGE."

Mr. Strelitz, by the way, is now working from a new address. British Empire Films (Pty.), Ltd., is now at Kent House, 87, Regent Street, W.1. The 'phone number is REGent 3737.

Members of His Majesty's Forces in uniform, either men or women, accompanied by a civilian who pays full price are admitted to the 1s. 2d. and 1s. 6d seats at the Olympia, Carey's Lane, Bristol, at half-price.

NAMES in the NEWS

Leslie J. Harris, who—except for a brief spell—had been connected with the Odeon Theatre (formerly the Paramount), Leeds, since its opening in 1932, has joined the R.A.F. and is succeeded by J. Melvyn Yardley from the Odeon, Bradford. Mr. Harris was the recipient—amongst many other gifts—of a handsome silver cigarette case together with a cheque from the staff of the theatre and the administration staff in this area. Les, as he was popularly known to the Press and his friends in the Trade, came to the Paramount as assistant house manager from the service staff at the Plaza, London; within a few weeks he was house manager, and after spells at Newcastle and Liverpool he returned to Leeds when Charlie Young was transferred to Glasgow in the capacity of general manager of the theatre. Mr. Yardley, who hails from Huddersfield, has spent most of his 20 years in the entertainment business.

W. Mayne Cleminson, who has taken over the reins at the Majestic, Leeds, in succession to Mr. Donald Turnbull, who is now in the Forces, was formerly assistant at that hall, so he does return to familiar surroundings. For eight years he was organist at Harrogate.

A. Allon Toy, who resigned from St. John's Cinema, Worcester, to take on full-time duty as a member of the Birmingham A.F.S., has returned to the Trade as assistant to Mr. Campbell, of the Odeon, Sutton Coldfield, as relief manager in the area. Mr. Toy was with the A.F.S. for twelve months and eventually became Administrative Officer and was commended for the part he played with his section in several "blitzes" in Pembroke Dock, London, Coventry and Bristol. His retirement resulted as the effect of these duties. He now declares that he intends going after his second certificate of the KINE. Company of Showmen.

Manageress of the Elite kinema cafe, Middlesbrough, **Miss Helen Lynch**, has left Tees-side to be married at Beckenham, Kent. Miss Lynch was holding the position of manageress of the Regal Cafe, Beckenham, when she was "bombed out" last November. A native of Darlington, she has been with A.B.C. for four years, and during her few months in Middlesbrough her charm and assiduous service has gained for the Elite cafe much popularity. Her future husband is John Purchase, of Beckenham, who is in the insurance business.

A. Bainbridge has been appointed booking manager at the Ideal, Eastcote, Middlesex, to replace W. Tracey, who has been called up for military duty. This small but very successful theatre should again be in good hands, as the new manager has had long experience in the London suburban area, and came from the Odeon Circuit.

T. Mercer has been appointed manager of the Embassy, Wallasey (North-Western Circuit), to succeed Norman Matthews, who has joined the Royal Artillery. Mr. Mercer joined the North-Western Circuit three or four weeks ago as assistant manager at the Embassy. He entered the kinema trade six months ago as assistant manager to R. F. Scott at the Forum (A.B.C.), Liverpoool.

U.S. GIFT TO PLYMOUTH

A cheque for £250 for the air raid victims section of the Lord Mayor of Plymouth's Services Welfare Fund from the American Film Companies' Relief Fund, per E. Darling, manager of the Chase National Bank, London, was acknowledged on Tuesday, April 1.

The Lady Mayoress of Plymouth, Lady Astor, M.P., has received from Mr. Robinson, the proprietor, a sum of £19 10s. collected at kinemas at Exmouth for distressed air raid victims at Plymouth.

SOUND AND RECTIFIER VALVE SHORTAGE

Some Kinemas May Close

C.E.A. INVITES GOVERNMENT AID TO KEEP SHOWS OPEN

DIFFICULTIES which have arisen in regard to the supply of thermionic and rectifier valves threaten to cause a number of exhibitors to close their theatres.

Exhibitor concern is reflected in the report presented at last week's meeting of the General Council, which is making strong representations to the Ministry of Supply.

The report presents an analysis of the situation in regard to the continuance of supply of valves for (*a*) use in sound-reproducing apparatus, and (*b*) for use in rectifiers for projection arc lamps. A questionnaire has been sent to some 20 of the principal manufacturers and suppliers asking for replies to the following points:—

(1) *The approximate period that your present stocks are estimated to cover.*

(2) *Whether you have been able to make arrangements for a continuance of supplies to take care of day-to-day demand.*

(3) *A list of the valves used, with present-day prices compared to immediate pre-war prices.*

(4) *Are any difficulties arising in regard to Government limitation of supplies, either at the present moment or envisaged in the near future.*

Replies were received from two manufacturers and five distributors. This report, therefore, must be regarded as of an interim character.

Sound Reproduction Safe

So far as the available information goes it is fairly clear that in regard to the valves required for use in sound-reproducing apparatus the principal suppliers have taken all possible steps to maintain adequate stocks to cover all normal requirements for a period of 18 months to two years.

In regard to the second question, here a difficulty is arising both in regard to valves of foreign origin and those manufactured in this country. So far as can be judged at this moment distributors have not been able to make satisfactory arrangements for continuance of supply.

In regard to prices, it would seem that in the majority of cases the pre-war price obtains, plus in some instances Purchase Tax and in others increases ranging from 10 per cent.

Limitation of Supplies

In regard to question (4), this aspect seems to be the most serious matter that has to be considered. The Government is exercising careful control on the issue of valve supplies at the present time, and the manufacturers are in consultation with Government Departments concerning their future manufacturing programmes. The Government demands for valves are such that there is every prospect of there being limitation of certain types of valves.

It would be of great assistance to manufacturers if they could be furnished with an estimate of the requirements of valves (1) for the remainder of 1941 and (2) for a normal 12 months.

Valves for Use in Rectifiers

In regard to (*a*) hot cathode, it appears the greatest number of rectifiers use valves that are made by a certain firm whose factory has been inoperative for some months. Manufacture is commencing again, although no supplies can be promised until from three to four months from date of ordering.

In regard to (*b*) mercury pool valves, at the present moment it appears that two of the principal manufacturers of this type of rectifier are in a better position and do not anticipate any very great difficulty in meeting the estimated demand. There are no limitations of supplies operating at present and deliveries can be made ex stocks.

Other Types of Valves

These include (1) Tunger charger valves, (2) valves for deaf-aid equipment, (3) valves for public address equipment.

In regard to (1), there is some difficulty; there are no stocks available, and until manufacture overtakes demand there will be an inevitable shortage. In regard to (2) and (3) the valves used in these equipments are of a more or less common type and in many instances replacement can be met by substitutes.

Approach to Government

The following letter has been addressed to the Ministry of Supply, outlining the position and asking for a statement which can be conveyed to our members. A reply has been received to the effect that the matter is receiving attention.

Sir,—We are receiving reports from our members, who are the proprietors of the kinematograph theatres in Great Britain, to the effect that they are experiencing difficulties in obtaining thermionic valves for use in their business.

In the majority of cases the actual sound-reproducing apparatus is serviced by the firms which originally supplied the sets under maintenance contracts, which include the supply of any valves required. They are permitted to supply these by virtue of a general licence which was issued to them by the Engineer in Chief, Radio Branch, General Post Office, under Emergency Powers (Defence) Order, 1939, No. 1689.

The kinema proprietors, who have not such an arrangement because they possess sound-reproducing apparatus of a lesser-known make—in some cases of the home-made variety—have to obtain any valves required direct from dealers, but here again, the dealers have obtained similar general permits as in the case of the firms mentioned in the preceding paragraph. In a number of instances, however, exhibitors are having difficulty in obtaining types of valves required owing to shortage of supply.

Other types of valves are used, for example, those in Tunger chargers which are necessary for battery charging, either in connection with sound-reproducing apparatus or secondary (safety) lighting installations, deaf-aid systems and public address equipment.

Another type of valve that is used is in rectifiers for converting voltages to the rate required in the kinematograph projection arc lamps. These are of two types, hot cathode and mercury.

Our members further report that they are receiving replies from manufacturers and dealers to the effect that while there are stocks in hand, owing to Government requirements absorbing a large proportion of the output the possibility of supplying our members is rapidly becoming very problematical.

This letter is therefore indited with a view to obtaining a statement from your Department on the position in regard to the types of valves enumerated because the position as envisaged presents to a large number of kinema proprietors a grave picture which may, if steps cannot be taken to improve the situation, result in a number of them having to close their theatres.

Lt.-Col. S. K. LEWIS, President of the C.E.A.

S.O. Campaign Expenses

G.C. TO RECONSIDER COMMITTEE BAN

An application to the General Council was made by the Manchester, Salford and District Branch for a contribution towards the cost of their Sunday opening campaign.

In view of the fact that it has been made plain to the branches on many previous occasions that expenditure on Sunday opening is an individual matter for the members, the committee stated that it regrets that it cannot depart from its usual policy.

T. S. DAWSON said he did not think the report gave quite a correct view of the request.

There had been a great deal involved in the campaign, and he felt that it would be advisable for a member of the branch to attend a meeting of the L.F. and P. to put the case more fully. He did not feel the committee had had the opportunity to go through the lengthy correspondence which had taken place and which it was desirable they should read. He therefore moved, and Coun. H. S. GENT seconded:

"That this paragraph be referred back for further consideration."

This was carried.

ANOTHER NOTTINGHAM MEETING

"Glebelands" Venue to be Considered

In reference to the date and place of next meeting of the C.E.A. General Council to be held on Wednesday, May 14, C. P. METCALFE moved, and J. POLLARD seconded:—

"That the next meeting be held in Nottingham."

D. C. WALLS moved, as an amendment, seconded by T. FRANCE:—

"That the next meeting be held in London."

On being put to the vote the amendment was lost, and the proposal to meet in Nottingham was carried.

It was agreed to bring up at a future meeting an invitation from the C.T.B.F. for the General Council to meet at "Glebelands."

CHOCOLATE CONCESSION DEMAND

It was reported that an approach had been made to the Manufacturing Confectioners' Alliance, Inc., in regard to the desire of kinemas to have penny bars of chocolate for sale, especially at children's matinées in reception areas. A formal acknowledgment had been received stating that the request would be considered.

KINEMAS AND CONSEQUENTIAL DAMAGE

Inquiries are Continuing —says C.E.A.

AMONG matters reported upon to the General Council by the Legal, Finance and Parliamentary Committee was that of consequential damage consequent upon enemy action. In this respect the committee made the following report:—

In connection with a proposition that the Association should endeavour to arrange some scheme whereby loss of profits, consequent upon bombing, should be made good, or some other form of benefit payable when a kinema was closed or destroyed through bombing, inquiries had been made with a mutual insurance company which had a great deal of experience in this class of business.

Unfortunately the War Damage Act winds up and distributes the assets of such companies to their subscribers, therefore the only result of the inquiries which have so far been made has been a notification that the company is about to be wound up under the War Damage Act. The Association is about to prosecute inquiries in another direction.

The committee proposes to issue a report upon the War Damage Act shortly.

B.K.S. Membership

The committee has been invited by the British Kinematograph Society to continue its subscription. The committee thinks that this Society fulfils a useful purpose, and proposes to continue the subscription of £25.

Auditors and Bank Certificates

The auditors had drawn attention to the fact that this year the signing of the accounts was held up on account of the absence of numbers of bank certificates. The auditors have stated that this year the certificates which were missing from branch returns were so considerable that they felt it their duty to hold up the signing of the accounts until this position had been remedied. The auditors ask that in future the branches should submit the appropriate certificates with their annual returns.

The committee is quite aware of the difficulties which a considerable number of people have experienced in obtaining certificates from banks and interruptions which have occurred to accountants on account of their staffs going. Head Office has also encountered similar difficulties. There is a feeling, however, that by now war time conditions are beginning to settle down to a normal abnormality, and the branches are earnestly requested that next year they will try to hold their annual meetings within the time specified in the rules, and are asked to send their returns complete with the necessary bank certificates, also within the time specified in the rules. This will enable the General Council to revert to its usual practice of submitting the annual accounts to the members at the annual meeting.

War Liabilities

The committee has had brought before it a short report upon the terms proposed by the Liabilities (War Time Adjustment) Bill. Very briefly, anyone who is in serious financial difficulties due to war may apply, when this Bill is passed into law, to the officer appointed for his district for advice and assistance to obtain a scheme of arrangement with his creditors so as to preserve his business, or be enabled to recover his business when circumstances permit.

At the moment this is only a Bill to which the committee is going to move one or two amendments dealing with points of detail.

When the Bill is finally passed into law an explanation will be supplied to members and it will then be a case of referring any who are in financial difficulties to the solicitors, Norman Hart and Mitchell.

CARRY YOUR GAS MASKS

Why Penalise the Kinema?

The enlistment of kinemas and theatres in a "carry your gas mask" campaign has not been too enthusiastically received by the C.E.A., according to a report of its General Purposes Committee.

The report states:—

"Your officers waited upon the Rt. Hon. Herbert Morrison, M.P., Minister of Home Security, who invited the co-operation of the theatres, music halls and kinemas that patrons should not be admitted unless they were carrying their gas masks.

"At that interview it seemed as though places of entertainment were to be the main concentration of action to try and induce the public to carry their gas masks. Your officers indicated that obviously they would support anything which was necessary in the national interest, but that unless pressure was brought upon the public to carry their gas masks earlier in the day, the only effect of any action being applied to places of entertainment would be to keep considerable numbers out of the kinema, which would cost exhibitors a lot of money.

"In the meantime, unless there was an inducement other times of the day to carry gas masks, the limitation of this effort to kinemas would not seriously affect the habits of the public.

"There will probably be opportunities for further discussion," the report, which was adopted, added.

C.E.A. DELEGATES TO ARMY FILM COMMITTEE

The following C.E.A. representatives to the War Office Committee for films for troops are recommended:—S. K. Lewis, H. P. E. Mears, E. J. Hinge, and W. R. Fuller (Gen. Sec.).

LATER CLOSING HOURS

Minister's Assurance to Trade

Members in areas where early hours of closing were in operation will have noted that as a result of representations made by the Association in many places as from April 1, chief constables had extended the closing time to 10 p.m.

In some areas, where raiding had been very acute and restrictions still continued, it had been indicated that these would be relaxed as from May 1. Members who have secured this relief will have been notified by their chief constables.

In those cases where relief has not been granted, application should be made to the Chief Constable pointing out the times now operating in surrounding areas, and if any assistance can be rendered from Head Office it will be readily forthcoming if application is made.

Adjustments

A letter was read from the Ministry of Home Security in reply to the representations which had been made by the Association on the early hour of closing in various areas. This stated that the Ministry of Home Security had been in touch with the Regional Authorities on the subject and it was understood that as the result of a review of the position a later hour was likely to be adopted shortly in those areas as the normal closing hour. Chief Constables were, of course, empowered to retain an earlier hour where they considered this necessary in the interests of public safety.

Satisfaction was expressed at the results achieved in the areas affected.

THE LOFOTEN FILM BUNGLE

C.E.A. Position in Regard to M. of I. Shorts

Reference to the position arising from the two versions of the Lofoten film was made by the General Purposes Committee in its report to the General Council. The Committee states:—

Some trouble arose owing to the action of the Ministry of Information in making a short film of the "Battle of Lofoten," additional to a limited amount which was placed at the disposal of the newsreels. The three circuits declined to show the M.o.I. short film. One of the circuits gave as its reason that the short film was a repetition of material embraced in the newsreels. The newsreels protested against the policy of the Ministry of Information of putting a limited amount of material at their disposal and then issuing a short film.

The Committee considered the matter and agreed with the contention that it was the right of the Ministry of Information to collect news from the Services but that it should then be put at the disposal of the newsreels who in turn would present it to the public.

It was felt that the newsreels should be supported in their protest as anything which damaged the newsreels was damaging an attractive feature of the kinema.

It was agreed to approach the Ministry of Information jointly with the newsreels and at that interview a definition might be obtained as to what was meant by propaganda films as applied to the Ministry's shorts. Subsequently it was found that the newsreels had approached the Ministry of Information separately, and as they had a number of other points to discuss that they proposed to make their visit a separate one. The C.E.A.'s approach, consequently, was deferred, having in mind also that if the matter was settled satisfactorily with the newsreels there might not be any need for the Association to approach the Minister.

M. of I. Economy

The Ministry of Information has been asked to economise as far as possible the use of film stock and they have approached the C.E.A. with a request that the 1,000 copies which are necessary for the supply of the M.o.I. propaganda films each week should be reduced to about 750. This would involve re-arranging kinemas at present first-run into second and third runs. The General Purposes Committee, however, is of opinion that the present scheme runs so well—and as the 1,000 copies was not a haphazard guess but a careful calculation as to the number essential to a really efficient scheme—it would be a great pity if at this stage the Ministry of Information took a step which might interfere with its smooth running. The Committee, therefore, desires the General Council to inform the Ministry of Information that it would be just as well to leave it as it is, as the scheme works so well and is one of the most efficient branches of propaganda of the Ministry of Information.

The report was adopted.

MOVING WITH THE TIMES

STOCKPORT TRADE AT ANNUAL DINNER

THE public should be acquainted with what the staffs, particularly the operators, are doing—I know of operators who, wearing steel helmets, have carried on while the shrapnel has been falling round them.

This remark was made by A. E. Wright, chairman of the Stockport and District Cinematograph Exhibitors' Association, at the annual dinner at Manchester.

It was gratifying that despite the difficult times they had been able to continue the annual dinner, Mr. Wright declared. Many members during the last 12 or 15 months had passed through very trying periods and frankly exhibitors were entitled to a break. Not only had those in key positions stood to their posts but also the staffs.

"As regards future policy," continued Mr. Wright, "if we are to hold together we must have loyalty to the association. I do plead for that loyalty, not only to the association but to one another. Many of us could smooth the way for each other if we could break down that barrier and help one another."

During this year they would have to consider the Manchester bar and Sunday opening. Years ago he was against Sunday opening, but to-day he is in favour of it as a war time measure. The Trade was judged by people getting on in years, and there were gentlemen in authority who had not moved with the times. Magistrates, urban district and borough and county councils should look to the welfare of the youth of the country and mould their policies for ten to fifteen years hence.

A New Sabbath

Although there were controversial points, he thought if the various parties—churches, kinemas and theatres—got together they could have not only a religious Sunday but a Sunday worthy of the British Empire.

Unifying Trade Interests

Congratulating the association on its existence, A. Snape said in the Manchester, Salford and District Branch C.E.A. there were many interests. They had to consider the areas adjoining Manchester—Salford, Stretford, and so on—and it was more difficult to come to decisions and get uniformity. Stockport Association was a more compact body, and if the will was there it would not be difficult to reap the full harvest of the organisation.

"I think that with loyalty and determination Stockport Association could accomplish a great deal, because you are not worried about outside districts and areas," he added.

On the subject of Sunday entertainments, Mr. Snape said: "Any person who refused to take in the morning milk or the newspaper, or to switch on their radio for the nine o'clock news would be considered a fanatic. I consider opponents of Sunday entertainment to be in this category."

The Official View

Ald. J. H. Stansfield, who is vice-chairman of the Stockport Watch Committee and is a local exhibitor, commented that the Watch Committee did what the people of Stockport wanted it to do. Whatever the people wanted they would get.

Wally Baker (secretary) said the Watch Committee had never been approached about Sunday opening for Stockport. It was the licensing magistrates.

Complimentary reference was made to the work of secretary Wally Baker and Mr. Parker, who were responsible for the arrangements.

9.30 CLOSING TO CONTINUE

Bristol Decision

Bristol licensing magistrates have refused the application of Bristol exhibitors for the withdrawal of the 9.30 p.m. closing restriction.

The application was based on the fact that a further hour of summertime comes into force in May, and with this extra daylight exhibitors urged that there was no need to close at 9.30 as the longer evenings would permit patrons to get home before black-out.

The magistrates, however, granted the request for a rearrangement of Sunday hours for the central houses—New Palace, Odeon and News Theatre—and these will now be able to open from 3 to 8 p.m. on Sundays.

Dennis O'Keefe, Louise Campbell and Jimmy Lydon in BOWERY BOY (British Lion)

REQUEST FOR UNWANTED LICENCES

Peculiar Application at Birkenhead

MAKING application to the Birkenhead justices last week for music and singing licences for 14 kinemas in connection with shows on three Sundays this month (April), R. K. Milne remarked that he was applying for something which he did not really want. He contended that there was actually no need for him to apply to the magistrates for the licences owing to the description of a kinematograph in the 1939 Act, but he was considering the position so far as future applications were concerned. Previously the kinematograph licences and those for singing and music had been granted together by the licensing justices, but now the licences for kinema performances were granted by the Watch Committee. He thought it advisable to apply to the justices for the singing and music licences because of the dual control.

Asked by the Chief Constable whether it was intended to have separate music and singing shows at the kinemas, Mr. Milne said it was not proposed that there should be any vocal entertainment.

Replying to the Town Clerk, Mr. Milne said it was not proposed to submit any programme of music. The music, except in those kinemas where there was an organ, would be that on the sound track of the films. There would be no vocal music except that on the films. Regarding the admission of children, undertakings had already been given to the Watch Committee.

When the Chief Constable intimated that the Watch Committee had approved the synopses of films to be shown during April, the Town Clerk remarked the justices were solely concerned with music and singing. If the Bench granted the present application the licensees could run Sunday concerts at the kinemas.

The applications were granted for the hours 4 p.m. to 9 p.m. on the three Sundays.

The Watch Committee had previously granted permission for the kinemas to open on Sundays.

WOLVERHAMPTON S.O.

Obnoxious Condition Withdrawn

The Birmingham and Midland Branch reported that the Wolverhampton Watch Committee had agreed to recommend to the Town Council the withdrawal of the condition on the Sunday licence to which objection had been taken by local exhibitors.

The PRESIDENT congratulated the C.E.A. solicitor, Norman Hart, upon the valuable work he had done in assisting the members of the Birmingham Branch.

In Blackpool's Million Pounds War Weapons effort the contributions included £1,000 each from Regent Picture House (Blackpool), Ltd., and King Edward kinema.

L.C.C. BAN ON LONDON PRESENTATION

TRADE CONCERNED

TO-MORROW (Friday) has been set for the screening of "Married But Single" to representatives of the L.C.C., following the ban on public exhibition at the Regal, Marble Arch, reported in last week's KINE.

While not contesting the right of a licensing authority to forbid the screening of a film until it has been seen by a representative of that body, London exhibitors are voicing their firm opinion that decisions of this kind should not be made at the eleventh hour.

Whether or not this action represents the policy of the L.C.C. Public Control Committee which has only in recent months taken over the work of the Entertainments Committee is not known; were it widely adopted it would mean chaos.

The matter has not been brought officially to the notice of the C.E.A., either as a national body or as a branch, but the question will undoubtedly be raised by individual members at forthcoming meetings.

Asked for comment, as the chief of the renting company, Columbia Pictures Corporation, Max Thorpe said:—

"What troubles me is the disappointment of the theatre in having to make substitute arrangements, and my own chagrin with which, when I saw holiday crowds thronging picture houses, I had to recognise that one of my best films was not sharing in the Easter entertainment."

"Have you contacted the London County Council?" a KINE representative asked.

"Yes," said Mr. Thorpe, "I know the picture through and through, and thought that my close knowledge might be helpful, but the person whom I contacted at the L.C.C. replied somewhat loftily that he was only speaking to me out of courtesy."

"I feel that if authorities are disinclined to accept the B.B.F.C.'s ruling they should at least have a representative at the Trade show, which is usually some weeks ahead, and intimate their decision as soon after as possible, so that business is not somersaulted a day or two before the announced date of screening.

"The Board of Censors exercises a very wise judgment as a rule, and when its decisions are not what we would have them be they have good reasons for them to which we have to submit. This fact makes the decision of the L.C.C., which has not seen the picture, very hard to understand."

SPECIAL PAY FOR SUNDAY OPENING

Continued from page 3

ances shall be paid for in cash at double time rates.

(c) Save as is otherwise provided in the Young Persons Employment Act, 1938, and/or the Shops (Sunday Trading Restrictions) Act, 1937, one clear day off shall be given to each employee in lieu of each Sunday worked on a Sunday kinematograph performance.

(d) No employee shall be obliged to work on Sundays, Good Friday or Christmas Day, if he or she has a *bonâ-fide* conscientious objection to working on these days.

(e) SUNDAY CONCERTS: Any employee who is called to work on a Sunday concert shall be paid a day's normal rate of pay, except when the employees' services are given voluntarily, and where the performance is for, and the whole proceeds are given to, a stipulated charity or charities.

(f) WOMEN CLEANERS: Extra payment is made from 2s.; time-and-half; a week day's wage, or deduction of Sunday hours from the working week.

The C.E.A. Branches parties to the above are: Manchester and Salford, South East Lancs, Southern Midlands, Sussex, West Lancs, Newport (Mon.), Leicester.

Somewhat weakly, the memorandum concludes, "we formally give notice to your branch that if no agreement with you includes agreements set out above, we regard the position . . . unsatisfactory and require the matter to be negotiated."

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Butcher's New Child Star

FIND FOR "DANNY BOY" UP TO DATE

OSWALD MITCHELL, director of Butcher-Signet's new production of "Danny Boy," believes that his firm's latest discovery, little Grant Tyler, will be a hit of the season in the Trade show of that picture at the Cambridge Theatre next Wednesday afternoon. And the producers' faith in the boy is demonstrated by the fact that they are co-starring him in the title-part with Wilfrid Lawson and Ann Todd.

Master Tyler is certainly a bonnie-looking laddie, as can be seen in the stills, while Mr. Mitchell's judgment in the matter is backed by his previous directions of Butcher's screen newcomers who are now among world top-liners.

The film is described as being romantic, emotional and spectacular, with a flow of war time incident and lots of jolly songs.

Ann Todd, playing her first mother part, and a glamorous one at that, ransacks London for her lost boy Danny, and has a supreme moment when she sings the lovely theme song to him from the balcony of a public ballroom, where she discovers him as a member of a band of street musicians brought in as a stunt by musical director Percival Mackey.

The ballroom sequence brings the picture to a rousing conclusion for Mackay's tramp band leads the New Year's Eve dancers on the stroke of Big Ben in numerous choruses of popular songs, and another moving sequence and war time high light is that of an air shelter in the crypt of a church while bombs are falling.

A Sympathetic Subject

Wilfrid Lawson is a theatrical agent—an engagingly satirical character study. John Warwick is Danny's father, a violinist reduced by the Blitz to playing in the streets—a strongly sympathetic rôle. Juvenile lead David Farrar has some subtle love scenes with Ann Todd, whom he adores unlawfully, for Ann is true to husband Warwick. There is comedy, of course, mostly from Wylie Watson as a street musicians' agent and from Albert Whelan in a fire-fighting episode.

Butcher's Film Service and Signet Pictures Corporation earned so much applause for their first joint production, "Garrison Follies," that this second presentation of theirs will be Trade shown to a confidently expectant audience.

"Danny Boy"
RADE SHOW
Wednesday April 23rd
at 2.30 P.M.
CAMBRIDGE THEATRE

"MAJOR BARBA

nationally agreed eve "Pyg

George Bernard Shaw play makes our No. I film of the war.

Jonah Barrington, Daily Express

Major Barbara . . . Film worth waiting for.

A. T. Borthwick, News & Chronicle

Shaw at his wittiest . . . Shaw at his wordiest . . . the dialogue is brilliant. "Pygmalion" was a smashing success. I predict another smash hit.

Reg. Whitley, Daily Mirror

Two-thirds of "Major Barbara" is so good, so brilliant, so witty and moving that it is better than three-thirds of any other film.

Ernest Betts, Sunday Express

Brilliantly directed, brilliantly photographed, the old Shaw social problem makes grand entertainment. I cannot praise this film too highly.

Eric Bennett, Sunday Chronicle

"Major Barbara" is a magnificent piece of work. It has you hovering between laughter and tears, and fills you with a sense of exaltation.

Harris Deans, SUNDAY GRAPHIC

A PASCAL PRODUCTION Distributed by GENERAL FILM DISTRIB

RBARA" ed even greater than PYGMALION"

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YGRAPHIC

"Major Barbara," played with infinite appeal and sincerity by Wendy Hiller, is but one of the company perfect in its casting.

Bernard O'Donnell, Empire News

Well-made, well-acted, well worth seeing. SUNDAY·PICTORIAL

It's packed with laughs, new situations and expressions of opinion that will jerk you out of your seat.
NEWS OF THE WORLD

Bernard Shaw dominates London's new showings in the most unusual picture for months.

P. L. Mannock, Daily Herald

"Major Barbara" a magnificent picture. The Daily FILM RENTER AND MOVING PICTURE NEWS

Wendy Hiller repeats her "Pygmalion" triumph.
THE CINEMA

y GENERAL FILM DISTRIBUTORS LTD., 127, WARDOUR ST., LONDON, W.1

GRIM AND GAY!

An effective contrast in box-office appeal is presented by these two General Films Trade shows, DARK STREETS OF CAIRO and LOVE, HONOUR AND OH! BABY. The former is an exciting mystery thriller which stars Sigrid Gurie, with Ralph Byrd, Eddie Quillan, Katherine De Mille, George Zucco.

ROMANTIC COMEDY

On the other hand, LOVE, HONOUR AND OH! BABY is a brilliantly witty, romantic comedy, acted by a great team, which include Wallace Ford, Mona Barrie, Donald Woods, Kathryn Adams, Warren Hymer, amongst others.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Boom Town (M-G-M)—American.	119 min. (A)	Clark Gable, Spencer Tracy, Claudette Colbert.	Triangle romantic melodrama, with an American oil industry background. Story human, exciting and eventful characterisation powerful and glamorous, human angle strong and thrills spectacular.	Excellent general booking, a box-office certainty. Nothing to harm children.
Jennie (20th Century-Fox)—American.	76 min. (U)	Virginia Gilmore, William Henry, Ludwig Stossel.	Period comedy drama of American small town life, telling of an attractive young woman's victory over her tyrannical father-in-law. Acting of stars very good, detail accurate and atmosphere picturesque.	Good popular booking. Good for the family.
Melody Ranch (British Lion—Republic)—American.	80 min. (U)	Gene Autry, Jimmy Durante, Ann Miller.	Novel, spectacular, fast-moving outdoor musical comedy drama. Story versatile, teamwork eager, tunes popular; scraps hearty, comedy relief bright and staging picturesque.	Capital outdoor booking. Great for youngsters.
One in a Million (20th Century-Fox)—American.	93 min. (U)	Sonja Henie, Adolphe Menjou, Don Ameche.	Spectacular romantic musical-comedy extravaganza, built around Sonja Henie, the Olympic ice-skating champion. Originally reviewed in the KINE. February 18, 1937.	Attractive and timely reissue. Great for the family.

REVIEWS FOR SHOWMEN

Boom Town

M-G-M. American (A) Directed by Jack Conway. Featuring Clark Gable, Spencer Tracy and Claudette Colbert. 10,671 feet. Released June 23, 1941.

SPECTACULAR "when men were men" romantic melodrama, presenting a lusty triangle story against a vivid, spellbinding history of the mammoth American oil industry. The tale is one of mighty endeavour as well as lofty personal sacrifice, and in combining heart interest and glamour with punch it harnesses all the emotions.

The principal characters are portrayed by Clark Gable, Spencer Tracy, Claudette Colbert, and these popular, experienced and resourceful players make no mistakes. Their vital and attractive personalities alone keep the irresistible human angle in compelling perspective. Hedy Lamarr and Frank Morgan are no less effective in direct support.

The complete production, with its colossal title and star values and gargantuan entertainment, is prodigious box-office stuff. We can go further, it is more than a film, it is an output. Excellent general booking, a picture that will beat peace-time records at the universal box-office.

Story.—John McMasters, a lusty, care-free oil-driller, and John Sand, a stalwart oil prospector, meet by accident and decide to go into partnership. They strike oil, but at the lucky moment McMasters falls for Betsy Bartlett, an attractive young woman, and marries her before he knows she is Sand's girl. Her sudden and irresistible infatuation for McMasters caused her to conceal the truth. Sand takes the blow on the chin, but not for long. He and McMasters have a showdown when McMasters neglects Betsy for a dance-hall girl on the night that one of their oil wells catches fire. The two decide to follow separate paths.

Both have their ups-and-downs, but their paths cross again in New York. McMasters, now the proud owner of a small son, is planning a merger. Karen Vanmeer, a glamorous young woman, is helping him in more ways than one. Realising that Betsy and McMasters are still in love, Sand magnanimously determines to preserve their marital partnership. His plan causes McMasters to be tried for breaking the anti-Trust laws, but it works.

Acting.—Clark Gable is great as the carefree, roistering, two-fisted, tough, but good-hearted, McMasters; Spencer Tracy strikes just the right note in contrast as the forthright, sacrificial Sand; and Claudette Colbert is refreshingly feminine and irresistibly attractive as Betsy.

Hedy Lamarr injects plenty of glamour into the rôle of Karen, and Frank Morgan is also responsible for a clever cameo as a wily trader in oil equipment. Chill Wills, Lionel Atwill, Marion Martin, and Minna Gombell are the best of the support.

Production.—Here we have a melodrama which thinks of everything—full and unrequited love, spectacle, small-child interest, fisticuffs, fire sequences, horse-racing episodes, and court scenes are but a few of its colourful, vivid and popular facets. More important still, it expresses its turbulent, exciting, authentic and very human thoughts in grand screen entertainment.

The oil industry is, and always will be, a great adventure. Its disappointments, its thrills and its he-man members, men who can take it as well as dish it out, and tough, unscrupulous hangers-on give the action vitality and colour. Put the eternal romantic theme and the vast thrill-packed industrial background in the same frame, and you have, as is superbly illustrated in this picture, the vitals of real, fast-moving screen entertainment.

When, as in this case, you also have a magnificent cast and the resources of an all-powerful studio, you have that little bit more—a box-office certainty. We could catalogue the spectacular thrills, as well as the tender heartbeats, but there is little space and less need. The picture is, as we just stated, an obvious world-beater, and that's all there is to it. What exhibitor could crave for more?

Points of Appeal.—Human, exciting, and eventful story, compelling love interest, accurate and colourful detail, tender small-child angle, superb and thrilling spectacle, neat comedy relief, powerful and glamorous characterisation, intriguing title and unprecedented box-office stars.

Melody Ranch

British Lion-Republic. American (U). Directed by Joseph Santley. Featuring Gene Autry, Jimmy Durante and Ann Miller. 7,161 feet. Release not fixed.

NOVEL, spectacular, fast-moving Western, the most ambitious Autry offering yet. It hits hard and often through its virile, straightforward plot of gang warfare and romance, and deftly punctuates its exuberant roughstuff and piquant heartbeats with clean humour and happy harmony. To make doubly sure, it has as it guest stars Ann Miller, brilliant dancer of "Hit Parade," and the inimitable Jimmy (Schnozzle) Durante. The combination of the old firm and the new, together with first-rate technical presentation, represents an obvious all-star Western topliner. Capital outdoor booking.

Story.—Gene Autry, a popular radio entertainer, returns to his home town to join in Frontier Days Celebrations. He agrees to become honorary sheriff, but before long finds himself in conflict with Mark, Jasper and Bud Wildhack, the town's bad men. Gene plans to expose the Wildhacks over the radio, but they get wind of his scheme and beat him up. There are other complications, represented mainly by stormy romance between Gene and Julie, an attractive, if somewhat haughty, stage debutante, but in the hectic grand finale all comes right. Gene gets Julie and the Wildhacks get their just deserts.

Acting.—Gene Autry contributes a characteristically versatile performance as Gene Autry; Ann Miller looks attractive and dances cleverly as Julie; Jimmy Durante gets the laughs, as Gene's jittery radio announcer friend; and Barton MacLane, Joseph Sawyer and Horace MacMahon are true to type as the tough and unscrupulous Wildhacks. Minor rôles are in the safe and versatile hands of Jerome Cowan, George "Gabby" Hayes, Barbara Allen, and Mary Lee.

Production.—The picture is in many respects a spectacular musical Western revue. Its embellishments, which include song, dance, comedy and cross-talk acts, do not, however, detract from the plot. Rather do they amplify the vigour and heartiness of its exuberant roughstuff.

The full catalogue, decorated by an all-star cast, presented against picturesque backgrounds and garnished with tuneful songs, is all the Autrys in one. Add the proven pull of the series, and you have excellent outdoor entertainment for young and old alike.

Points of Appeal.—Lively, versatile, actionful plot, hearty scraps, good tunes, eager teamwork, picturesque settings, popular romance, inimitable comedy, good title and box-office stars.

Jennie

Twentieth Century-Fox. American (U). Directed by David Burton. Featuring Virginia Gilmore, William Henry and Ludwig Stossel. 6,967 feet. Release not fixed.

PERIOD comedy drama of American small-town life, telling why a tyrannical parent, a dyed-in-the-wool Teuton, has to give best to his independent, attractive daughter-in-law. The tale is well characterised, for Ludwig Stossel, very good as the autocratic German immigrant, and Virginia Gilmore, attractive and ingratiating as the spirited daughter-in-law, are well matched as the principal antagonists, and much of its psychology is true.

Its detail, although a little dilatory, too, makes a colourful and confident contribution more especially to feminine appeal. The complete picture is agreeable, out-of-the-rut entertainment for all classes, and the family in particular. Good popular booking.

Story.—Fritz Schermer, German-born owner of an American small-town shoe store, rules his family with an iron hand. George, his eldest son and right-hand business man, marries Jennie, a pretty and spirited local girl. The newly-weds are forced to live under the Schermer roof, and before long Jennie revolts at Fritz's tyranny. Her independence gives courage to George's brow-beaten brothers and sisters.

Lottie, George's middle sister, is the first casualty; she runs away and gets married, but is deserted by her husband. When she returns Fritz shows her the door. George and Jennie follow her out. They share a home of their own, but George, no longer his father's employee, finds the going hard. Jennie refuses to accept defeat. She not only secures jobs for the rest of the family, but schemes to get George back into his father's store. Fritz tries to appeal to Jennie's sympathy by feigning a heart attack, but she sees through his ruse.

Acting.—Virginia Gilmore is delightful as the independent, attractive and wily Jennie, and Ludwig Stossel seldom makes a false step as the bullying Fritz. The two easily share the acting honours. William Henry is George, but he, George Montgomery, Dorris Bowdon, Rand Brooks, Joan Valerie, and Rita Quigley are, at times, a little too craven, as the Schermer children.

Production.—The story opens quite well, it establishes with a few well-chosen shots Fritz Schermer's domestic tyranny, and the climax displays a welcome sense of humour through the circumstances by which Fritz is brought to heel, but now and again action is held up by commentary on feminine timidity in the nineties.

Still, although its asides are occasionally a hindrance rather than a help, the film finds more than enough action and point through its cleverly contrasted central characters to cover its footage with much humorous, poignant and spirited domestic entertainment. Its woman's angle, too, is beyond reproach.

Points of Appeal.—Unusual, human and humorous story, very good characterisation, particularly by principals, colourful and accurate period detail, strong feminine angle and star values.

REISSUE

One in a Million

Twentieth Century-Fox. American (U). Directed by Sidney Lanfield. Featuring Sonja Henie, Adolphe Menjou and Don Ameche. 8,499 feet. Release not fixed.

SPECTACULAR musical comedy extravaganza, built around Sonja Henie, the Olympic ice skating champion. Originally reviewed in the KINE. of February 18, 1937, the film has lost none of its pristine glamour.

The star's inimitable glacial gyrations are the pivot of the entertainment, and her skill and grace are irresistibly fascinating. Appropriate humour and heart interest effectively decorate the delectable confection. Title and star values are a further attraction. A timely and popular reissue.

SHORT OF THE WEEK

BUTCHERS

BRITAIN BEATS THE BLITZ. British (U). Directed by Widgey Newman. Release not fixed.—Comprehensive resume of Britain in war time, in which the audience is taken on a tour of battle-scarred English and Scottish towns and villages, and shown how indifferent are the workers and people in general to Hitler's aerial blitz. It is stout-hearted stuff put over with resource and expert showmanship. The photography and commentary are excellent. Outstanding featurette.

STANDSTILL IN KINEMA SHARE DEALINGS

BUDGET AND WAR NEWS DEPRESS MARKET

BUSINESS in the kinema share market has also been brought almost to a standstill for the time being. First there was the virtual halt of business pending the Chancellor's Budget statement—which in the event left the Industry where it was—and then there was the caution displayed by investors, following the war developments.

In most cases prices were unchanged. But there were one or two declines, including the fall of 1½d. to 4s. 9d. by A.B.P.C. ordinary and of 3d. to 13s. by A.B.P.C. 6 per cent. preference. British Lion were also 3d. lower at 1s. 10½d., while P.C.T. preferred ordinary at 10s. 1½d. lost 4½d. of their previous improvement. Odeon 6 per cent. preference rose 6d. to 10s. 6d.

Victoria Palace announces a dividend of 5 per cent. less tax on its 3s. 4d. ordinary shares. This is a reduction from 10 per cent. in the previous two years.

After providing for depreciation, E.P.T., etc., the carry forward is reduced from £6,894 to £5,894.

SHARE MARKET

	Last Week.	This Week.	Movement.
African Theatres Ord.	32/6	32/6	—
Assoc. Brit. Pic. Corp. 5/–Ord.	4/10½	4/9	— –/1½
" 6% Pref.	13/3	13/–	— –/3
" 5% Debs.	£91¼	£91¼	—
A.P.P.H. Ord.	5/1½	5/1½	—
Baird Tele. 20% Pref. Ord. 2/6	–/1½	–/1½	—
" Defd. Ord. 2/6	–/1½	–/1½	—
Brit. & Dom. Films £1	–/2½	–/2½	—
Brit. Lion Pref. 10/–	2/1½	1/10½	— –/3
Capital & Prov. News 5/–	–/9	–/9	—
Gaumont-British Ord. 10/–	1/4½	1/4½	—
" "A" Ord.	–/6	–/6	—
" 5½% 1st Pref.	5/10½	5/10½	—
" 4½% New Debs.	£61	£61	—
General The. Pref.	1/10½	1/10½	—
" 6½% 1st Mort. Deb.	£65	£65	—
Mde. Tussaud New 1/– Def.	–/3	–/3	—
" £1 Prefd. Ord.	2/–	2/–	—
Moss Empires £1 Ord.	11/3	11/3	—
" £1 Cum. Pref	13/1½	13/1½	—
Odeon 5/– Ord.	*4/6	4/6	—
" 6% Cum. Pref.	10/–	10/6	+ –/6
" 5% Debs.	£70	£70	—
P.C.T. 7½% Ptg. Pf. Ord.	10/6	10/1½	— –/4½
" Cum. "A" Pref. £1	18/9	18/9	—
" Cum. "B" Pref. £1	16/7½	16/7½	—
" Const. 7% Pref.	19/–	19/–	—
Sound City (Films) 6% Pref.	2/1½	2/1½	—
Stoll Th. Corp.	–/9	–/9	—
Twentieth Cent. 6% Pref.	–/3	–/3	—
Union Cinemas Ord.	–/2½	–/2½	—
" 1st Pref.	2/6	2/6	—
" 2nd Pref.	–/9	–/9	—
Union Cine. Sub. Props. 6% Pf.	10/6	10/6	—

£1 shares unless otherwise stated. * Nominal.

MOSS EMPIRES RAISE DIVIDEND

10 per cent.

£35,000 INCREASE IN GROSS PROFIT

WITH a final payment of 5 per cent., *Moss' Empires, Ltd.*, is paying an ordinary dividend of 10 per cent. for 1940 compared with 8 per cent. for 1939.

The directors have thus resumed the practice of the three years preceding 1939.

Gross profit for the year amounted to £197,429 in comparison with £162,030. The sum of £26,840, brought forward from the previous year, brings the total balance available up to £224,269.

Debenture interest absorbs £22,626, against £23,033; Income Tax £41,271, against £34,095; E.P.T. £28,500, against N.D.C. £4,504; directors' fees and expenses £7,075, against £6,731; other charges £7,643, against £7,894; and depreciation £21,680, against £22,894.

After payment of the preference dividend and the interim and final ordinary dividend payments the balance forward is raised to £33,278.

"UNREPRESENTATIVE" PROTEST

Litherland Ignores Church Appeal

Notwithstanding a deputation from the churches, Litherland Council has decided to proceed with its application for the Sunday opening.

Coun. A. Rimmer, the Litherland Army Welfare Officer, stated that the protest from the deputation from the churches was not truly representative of all the churches.

"It is true that our troops fight on a Sunday, that we declared war on a Sunday, so why should not our men have kinemas on a Sunday," asked Coun. Rimmer.

There was some difference of opinion among the councillors as to whether Sunday kinemas, if granted, should be for troops only or for civilians, too.

At a special meeting of Middlesbrough Watch Committee, held in the Scala kinema, the film "Amok" was viewed, and it was ordered that this film be passed for exhibition in the County Borough of Middlesbrough.

THE REAL FUNCTION OF COLOUR

An Essential Part of the Picture

MANY NEW M-G-M SUBJECTS

FOLLOWING weeks of experimentation with Technicolor experts, Director Mervyn LeRoy has worked out the most natural colour yet seen on the screen for Metro-Goldwyn-Mayer's "Blossoms in the Dust," starring Greer Garson with Walter Pidgeon.

"For the first time," said LeRoy, "we hope to make colour a natural part of the picture, not to detract from it by being overpowering. The tests we have filmed are so true to life that those who viewed them were not conscious of looking at colour but an everyday scene."

Instead of bright, garish colours, every colour was selected for its truthfulness to nature. The colours picked for settings and decorations run to greys and subdued greens, blues and reds.

Leonard's New Contract

Robert Z. Leonard has signed a new producer-director contract with Metro-Goldwyn-Mayer, the studio he has been associated with for the last seventeen years. He went to Hollywood as a comedian during the screen's pioneering days, and was featured in a long series of comedies prior to being made a director in 1917. Mae Murray, Marguerite Fisher, Mae Busch, Charlotte Greenwood, Corinne Griffith, Aileen Pringle, Fanny Ward and Gertrude Olmstead are among glamour girls of the earlier days he directed.

He has just completed direction of "Ziegfeld Girl" for M-G-M, the successor to "The Great Ziegfeld," which he also directed. He has a long string of successful productions to his credit at M-G-M, and his first picture under his new contract will be "Two Women," for which a cast is yet to be selected.

"Dr. Jekyll and Mr. Hyde"

"Dr. Jekyll and Mr. Hyde" has gone into production, with Spencer Tracy in the exacting dual role of the good Dr. Jekyll and the evil Mr. Hyde, and Ingrid Bergman enacting the principal rôles in this Robert Louis Stevenson classic. Lana Turner will also have a starring rôle. Victor Fleming is directing, with Victor Saville as producer.

Gable and Lamarr Co-starred

Clark Gable and Hedy Lamarr, seen together in recent months in "Boom Town" and "Comrade X," will again be co-starred in "The Uniform." Clarence Brown will direct this Hans Kafka story, of which Hunt Stromberg is listed as producer.

Bill and Myrna Again

The screen's most popular Mr. and Mrs.—William Powell and Myrna Loy—got off to a hilarious start at Metro-Goldwyn-Mayer on their newest matrimonial film venture when "Love Crazy" went before the camera.

This latest picture, which finds them embarking upon their fourth year of screen wedded bliss, is set against a sophisticated background and surrounded by lavish, modern apartment sets. The plot, in brief, deals with the misadventures of Mr. and Mrs. Steven Ireland and Mrs. Ireland's determination to get a divorce. The story is packed with laughs, with Powell finally feigning madness in an effort to stall the divorce proceedings. That he is taken seriously in his actions and ends up in an institution adds to the fun and the complication of the plot.

The cast, thus far, in addition to Powell and Miss Loy, includes Florence Bates as Miss Loy's mother, Mrs. Cooper. Gail Patrick will be seen as Isabel Grayson, an ex-girl friend of Steven Ireland, who rents the apartment downstairs just in time to add to Susan's suspicions of her husband. Jack Conway is directing.

"Come Live with Me"

"Come Live with Me," in which James Stewart and Hedy Lamarr are co-starred for the first time, was hailed as "grand entertainment for all audiences" and as "a sure-fire box-office success" by American Trade paper critics. Clarence Brown produced and directed, with Ian Hunter, Verree Teasdale and Donald Meek in important featured roles.

His First Western.

Spectacular and rugged action story of the old South-West in its most colourful frontier days, "Billy the Kid" presents Robert Taylor in his first Western rôle as the hard-riding, fast-shooting young outlaw who was the terror of Lincoln County, N.M. Brian Donlevy, Mary Howard, Ian Hunter and Gene Lockhart head the big cast. The mountains, canyons and plains of the great Western outdoors will be pictures in all their varied moods and hues, through Technicolor.

Diana Wynyard who stars with Michael Redgrave in KIPPS, recently Trade shown by 20th Century-Fox

Nelson Eddy and Jeannette Macdonald in BITTER SWEET, which M-G-M is Trade showing next week

RKO-Radio Start Three Star Productions

THE greatest programme in the history of the company is being produced by RKO-Radio at Hollywood.

Apart from the big line-up of top-flight features scheduled for early presentation in this country, production has now been started on a trio of all-star subjects, each one planned as a potential box-office record-breaker.

Co'man to Star

The first of these new films, "My Life With Caroline," will present Ronald Colman in the starring rôle. Colman, for many years one of Hollywood's greatest box-office attractions, recently scored a great success in "Lucky Partners." Lewis Milestone, who directed the last-mentioned film, will supervise the new production with Gilbert Roland and Charles Winninger assigned to the leading supporting rôles.

Another star with a great public following, Jean Arthur, plays the featured lead in "The Devil and Miss Jones." Directed by Sam Wood, whose "Kitty Foyle" and "Goodbye Mr. Chips" rank among the screen's greatest attractions, the new feature is based upon an original story by Norman Krasna, one of Hollywood's most famous scenarists. The supporting cast includes such well-known personalities as Charles Coburn, Soke Sakall and Edward McNamara.

Hitchcock's New Film

Bringing Cary Grant back to the RKO-Radio studio, where he scored such a great triumph in "Gunga Din" and "My Favourite Wife," "Before the Fact," the third of the new trio, is being directed by Alfred Hitchcock.

Hitchcock, whose "Rebecca" and "Foreign Correspondent" were numbered among the ten best films of last year, recently completed his third successful box-office winner, "Mr. and Mrs. Smith," at the RKO-Radio studios.

Joan Fontaine, who played one of the leading rôles in "Rebecca," will enact the principal rôle, Grant, in "Before the Fact," with Sir Cedric Hardwicke cast in prominent support.

"DIVE BOMBER" AS WARNER SPECIAL

Six Stage Hits in Production

BECAUSE of national interest in defence preparations "Dive Bomber," in which Errol Flynn will star for Warner Bros., will take precedence over "They Died With Their Boots On," previously announced as Flynn's next. Michael Curtiz has been assigned to direct.

Six Stage Hits Set

Six Broadway stage successes will be made into motion pictures within the next few months by Warner Bros. in accordance with a production programme just drawn up by Jack L. Warner, vice-president in charge of production, and Hal B. Wallis, executive producer.

Already in production is Irwin Shaw's "The Gentle People," with a cast headed by Ida Lupino, John Garfield, Thomas Mitchell and Eddie Albert. Aline MacMahon, who left Hollywood several years ago after a long term as a Warner Bros. contract player, has returned to the studio to play a character rôle in the film under Anatole Litvak's direction.

The other five hits scheduled for the near future are: "The Man Who Came to Dinner" and "George Washington Slept Here," both by George S. Kaufman and Moss Hart; "The Male Animal," by James Thurber and Elliott Nugent; "Arsenic and Old Lace," by Russell Crouse and Howard Lindsay, and "Old Acquaintance," by John van Druten.

Marlene at Burbank

Marlene Dietrich will be co-starred with George Raft and Humphrey Bogart in "Hard to Get," Mark Hellinger's next "associate producer" assignment for Warner Bros. This will be Miss Dietrich's first trip to the Burbank Studios.

James Cagney

James Cagney's next picture will be based on Edwin Gilbert's play, "Hot Nocturne," just purchased by Warner Bros. It is the dramatic story of a young orchestra leader.

Noel Smith has been assigned to direct "The Return of Miss Pinkerton" for Warner Bros., and the film is expected to go into production at the Burbank Studios shortly. Anthony Coldeway is writing the screenplay.

Bette Davis' Next

Stephen Longstreet's new novel, "The Gay Sisters," has been purchased by Warner for Bette Davis. She will be supported by Mary Astor, with Edmund Goulding directing.

Ellen Glasgow's novel, "In This Our Life," has also been acquired.

FOUR FROM PATHE

Ready for Early Trade Show

Four attractions, one from Monogram and three from Producers' Releasing Corporation, are being prepared for early Trade shows by Pathé.

These are—a thriller of the "Dracula" type starring Bela Lugosi, entitled "The Devil Bat," with Suzanne Karen, Dave O'Brien and Guy Usher in the supporting rôles. On Tuesday the Trade show will take place of Keye Luke, Lotus Long and Grant Withers in a Hugh Wiley Wong detective mystery production, "Phantom of Chinatown." Marjorie Reynolds and Charles Quigley, in "Secret Evidence," a murder mystery. Henry Armetta will shortly be seen in a riotous comedy-drama entitled "Caught in the Act."

A further four productions which are almost completed for shipment to this country include "Federal Fugitives," a P.R.C. melodrama featuring Neil Hamilton, Doris Day, Victor Varconi and Betty Blythe; "Sign of the Wolf," a Monogram attraction starring Michael Whalen, Grace Bradley, Darryl Hickman, Manton Moreland and Shadow (the dog), adapted to the screen from the story by Jack London; "Air Devils," an action drama produced by Monogram and starring the East Side Kids with Joan Barclay; and "Widows of the Press," a Monogram comedy with an attractive cast.

Movietone City Working at Peak

20th-FOX POWERFUL NEW LINE UP

CURRENT review of activity at 20th-Fox's studios reveals that filming at Movietone City reaches a new peak with over twe.ve big-scale productions now in active work.

Just completed is "Tall, Dark and Handsome," a highly diverting musical gangster comedy. It tells an unusual story against the background of the "Scarface" days. It has, too, a good quota of music. Cesar Romero and Virginia Gilmore have major rôles and Milton Berle has the comedy lead with Charlotte Greenwood and Frank Jenks. H. Bruce Humberstone is directing.

Now in the cutting rooms is the big Zanuck Technicolor super, "Western Union," which promises to be a box-office triumph. Fast-moving and highly dramatic, it tells of the great outdoors and the struggle to establish early communications. Based on the last novel written by Zane Grey before his death, and directed by Fritz Lang, it will, in the opinion of studio heads, challenge every box-office record yet made.

New Colour Musical

Excitingly different and still another big-scale musical in Technicolor is "That Night in Rio," following in the tradition of "Down Argentine Way," and with practically the same cast, with the addition to the stellar rôle of songstress Alice Faye. The music was written by the famous team of Mack Gordon and Harry Warren. This gay romance is being directed by Irving Cummings.

One of the most important in the new list is "Tobacco Road," the frank and savagely ironic study of life in the southern hinterlands of the U.S.A. It will largely feature the same cast as Zanuck's other controversial subject, John Steinbeck's "The Grapes of Wrath," which has just been included amongst the ten best films of the year. "Tobacco Road" is adapted from the successful New York stage play, which has been running continuously on Broadway for more than eight years, and was purchased by 20th-Fox at a high figure. John Ford will direct.

"Blood and Sand"

Outstanding amongst this new product is "Blood and Sand," an actionful and adventurous Technicolor vehicle. Tyrone Power has been given the lead in this new film version of Vicente Blasco Ibanez's world-famous romance. It was this story that brought Rudolph Valentino to the front ranks of screen fame. Tyrone, whose dashing romantic portrayal in "The Mark of Zorro" is proving so successful in this country, is expected to score yet another triumph in "Blood and Sand," which is being directed by Rouben Mamoulian. Linda Darnell, Laird Cregar and John Carradine have also been cast.

A "Billy the Kid" story, entitled "The Outlaw," is now in its second month of shooting and being made by producer Howard Hughes and directed by Howard Hawks—the famous banner under which Jean Harlow made her debut, and "Scarface," thrilling gangster picture, which gave the screen Paul Muni and George Raft. Howard Hughes predicts the same sensational rise to stardom that the late Jean Harlow enjoyed for 19-year-old newcomer Jane Russell, who plays the fiery half-breed girl lover to Billy the Kid, who is acted by another new name, 21-year-old Jack Beutel. Star of the film is Walter Huston.

Another "super-special" included in those on the way is "The Great Broadcast." This spectacular musical will feature a galaxy of stars, and tells the story of radio from crystal set to television. The male lead has been given to John Payne, and so far Alice Faye, Jack Oakie and Cesar Romero are featured. Archie Mayo will direct.

Air Drama

Script writers are also finishing "The Eagle Flies Again"—promised as a thrill-packed, true-to-life tale of flying dare-devils with shots of unprecedented air fights. It was inspired by the American Eagle Squadron, now attached to the R.A.F. Henry King will direct this timely drama, which features Henry Fonda, Don Ameche, Betty Grable and Cesar Romero. Full co-operation is being sought from the Air Ministry and from the organisers of the Empire Air Training scheme.

"Miami" is another original musical comedy in Technicolor which is now being prepared. In addition to Betty Grable, Don Ameche, Robert Cummings, Charlotte Greenwood and others, a new name recently added to the 20th-Fox star roster, Carole Landis, will also be featured.

One of the most impressive of the stories now being prepared for filming is "Man Hunt," based on Geoffrey Household's best-selling novel, "Rogue Male." It is the thrilling drama of a big-time game hunter who seeks to destroy a world-hated dictator.

Another Technicolor headliner is "Belle Starr," which will be made on an elaborate scale. It is the powerful story of a high-born Southern girl, who took vengeance into her own hands and became a two-gun fearless woman outlaw.

Included amongst the pictures being prepared is "Light of Heart," the famous London play by Emlyn Williams, which, when filmed, promises to be a colossal success also on the screen.

In an effort to recreate interest in religious affairs and attract people to church the members of Radcliffe Methodist Church have purchased a projector. Silent and talkie film programmes are shown after the evening services on Sundays.

"ROAD SHOW"

Scenes from the latest Hal Roach laugh riot ROAD SHOW, which was reviewed in last week's issue. The cast includes Adolphe Menjou, Carole Landis, John Hubbard, Charles Butterworth, Patsy Kelly, Polly Ann Young, etc. United Artists is releasing the picture.

"DANNY BOY"

Scenes from the new Butcher-Signet production of DANNY BOY, directed at Ealing by Oswald Mitchell, which will be Trade shown on Wednesday afternoon at the Cambridge Theatre. The cast includes the new boy discovery Grant Tyler, who co-stars with Ann Todd and Wilfrid Lawson. Others featured in the cast are John Warwick, David Farrar, Wylie Watson, Albert Whelan, etc.

HARLOW IS DIRECTING FOR WARNER

"You Can't Escape for Ever"

ANN DVORAK TO STAR

THE latest Warner Bros.' Teddington production, "You Can't Escape For Ever," (working title), took the floor on April 10, with Ann Dvorak and Griffith Jones starring with Robert Morley. John Harlow, who came into prominence for his direction of the Pyramid picture, "Spellbound," is directing.

The locale of "You Can't Escape For Ever" is Paris before the German occution, and depicts the drama of this momentous event, the ordinary life of the people of France, the contrasting treachery and greed of those who formed the Fifth Column; in fact, all the factors that played a large part in the final collapse of France.

Griffith Jones plays a British Intelligence officer and Ann Dvorak portrays a New York society girl who finds herself unwittingly working for the German Fifth Columnists. Ben Lyon is a journalist.

Much of the action takes place in a high-class Parisian dress salon, the owners of which are Fifth Columnists. A mannequin parade is one of the high spots for women patrons.

The supporting cast includes Mary Maquire, Jeanne de Casalis, Harry Welchman, Harold Huth, Elizabeth Welch, Vera Bogetti and Frederick Burtwell.

Technical crew are Basil Emmott, cameraman; Ernest Royls, sound; Russell Westwood, stills; Winnie Dyer, continuity; Norman Arnold, art director; Percy Hermes, assistant director; and Harold Richmond, production manager.

TANSA STARTS "JEANNIE"

Quick Work by Harold French

SINCE it took the floor at Denham, the Tansa film production of "Jeannie" has broken all records for speedy work. Barbara Mullen and Wilfrid Lawson are starred in the screen version of the successful stage play of the same name of which director Harold French has already completed many important sequences. On Friday the set depicted a typical Scots cottage in the Highlands, where Lawson, with white hair, bushy eyebrows and a ruddy complexion, portrays the stern God-fearing father of Miss Mullen, whom he refuses to permit to attend an entertainment.

On stage 1 the painters and plasterers were busy putting the finishing touches to a quayside setting. A full-sized reproduction of a boat towered above the quayside, dwarfing the carriages in the railway siding. At the far end of the quay could be seen the various vessels in the harbour (actually large-scale models of ships borrowed from some shipping companies by the look of them, mounted on rockers).

It is not often one sees the producer on the set taking an active part in the picture, but this is the case with Marcel Hellman, who is working closely with director Harold French.

The script of "Jeannie" has been written by A. de Grunwald, Roland Pertwee and Aimee Stuart. Crew includes Micky Anderson, first assistant; Bernard Knowles, cameraman, with Cyril Knowles as operator; John Dennis, sound; Phyllis Ross, continuity; and Jack Dooley, stills.

FINAL SCENES OF "PENN"

British National's New Subjects

Down at Denham work has started on the exteriors of "Penn of Pennsylvania," which Dickie Vernon is producing and Lance Comfort directing for British National. These are the final scenes for a picture which advance reports indicate as something unusual and outstanding. Clifford Evans and Deborah Kerr, who starred together in Walter Greenwood's "Love on the Dole" and who have been acclaimed by the London and provincial exhibitors, following the Trade showing of this new John Baxter production, are appearing together as Mr. and Mrs. William Penn. It seems as though their latest co-starring vehicle will be a repetition of their "Dole" success.

John Baxter, who has been touring the provinces with "Love on the Dole," attending Trade shows and meeting exhibitors in all districts, claims that his talk with exhibitors has given him some interesting slants on present box-office conditions, and the results, should be seen in his latest subject, "The Common Touch," due to go into production at the Rock Studios on May 21. The directors of British National were so impressed with Geoffrey Hibbert's performance as "Harry Hardcastle" in "Love on the Dole" that he is to be given a starring role in "The Common Touch." Greta Gynt, lovely star of "Crook's Tour," has another starring rôle in this newest British National feature. While "The Common Touch" is a down-to-earth type of subject, comedy and music is not being neglected and negotiations are almost complete to introduce a number of top-line stars of stage and radio in the musical sequences.

Immediately "The Common Touch" comes off the floor at Rock's Baxter will start a further "Mother Riley" feature, the title of which will be announced later.

PARK WANTED BY ASKEY

Slapstick in New Gainsborough Film

The temporary use of a park is wanted by four comedians. Askey, Murdoch, Marriott and Moffatt, making "I Thank You" for Gaumont-British-Gainsborough at Shepherd's Bush, had "Hyde Park" down in their script for comedy scenes, but current military regulations veto such capers in that district, so the Office of Works are checking through their lists to find another public sward available for film scenes.

At Lime Grove Marcel Varnel completes his second week on the new comedy and is now withdrawing himself and cameras to a safety area from which he will direct the greatest crockery-crashing, set-smashing sequence yet devised.

Writers Guest and Edgar barred nothing in their script description, and Varnel is taking full advantage of the scene where Kathleen Harrison fights Arthur Askey in the huge lounge of the stately mansion.

Stacks of plaster "crockery" await the combatants, and the setting will be strengthened for the onslaught, though there may be little left of it at the final. Askey, dressed as a "cook," is subjected to the attack because he has stolen Kathleen Harrison's joint from the oven next door.

On an adjoining stage, Vetchinsky and his associates watch their huge Tube station setting rise; scene of an underground concert in which Lily Morris will sing a famous music-hall number. Number is not yet decided, but her well-known "Don't 'ave any more, Mrs. Moore," is a current suggestion.

"49th Parallel"

PICTURESQUE LINK WITH CANADIAN SCENES

One of the most important scenes in the final sequences of "49th Parallel" is the Hutterite Settlement in the Canadian wheat fields.

The Hutterites are a community of Germans who, due to religious persecution, migrated to Canada and became farmers in the great wheatbelt. In this community the escaping Nazi U-boat men seek refuge from their Canadian pursuers. The subsequent dramatic dénouement, the clash of Christian and Nazi ideals is one of the high spots of the picture.

A reproduction of a Hutterite community dining hall was built at Denham for the shooting of these linking scenes (many of the main establishing shots were taken in Canada). It held upwards of a hundred people, including women and children, who in one scene are led by Anton Walbrook, who portrays the head of the sect, in divine service.

An unconscious humorous touch was introduced through the props required for the scene. Many shots were required during the dinner session, and as each person in the room was supposed to be having a meal real food was provided. The food consisted of a thick vegetable soup, and after a whole morning sipping this concoction and eating bread, the assistant director's cry at 12.30 of "One hour for lunch" caused a roar of laughter.

The film is expected to be completed by Saturday and the remainder of the week will be occupied by shooting minor linking shots and insertions. Trick sequences are being filmed concurrently.

Sunday Shows for Internees

Manx Concession

Ramsey, Isle of Man Licensing Justices, have granted an occasional licence to Ramsey Amusements, Ltd., to permit the showing of pictures in the Cinema House, Ramsey, to interned aliens and their guards on Sunday afternoons.

The application was for a variation of the company's existing licence, which permits of Sunday night performances; but the President said they could not vary the existing licence—all they could do was to grant an occasional licence until May, when the existing licence expired.

Joseph Frederick Hughes, managing director of the applicant company, said he had been requested by the authorities to provide these special facilities on Sundays. The hours asked for were from 10 to 1 or from 2 to 5, at the company's discretion. Members of the general public would not be admitted.

Here is a still picture of three of the main characters in the Ortus Production 49th PARALLEL, now nearing completion at Denham. Left, Laurence Olivier (a trapper), Anton Walbrook (leader of the Hutterite Settlement) and Leslie Howard (painter and pacifist)

ASHTON MUST PAY £884 FOR S.O.

But May Open Longer

Ashton exhibitors who offered to pay £500 annually as their Sunday opening contribution in lieu of the proposed 10 per cent. have been informed by the magistrates that they must pay £884.

A. Ashcroft, solicitor, applied for the conditions requiring 10 per cent. of the gross takings to be reconsidered, and said the proposed contribution would amount in some cases to more than the net profits. His clients were prepared to offer £500 annually, and if the magistrates viewed the application favourably the Theatre Royal would also open for Sunday kinema performances, thus bringing the annual contributions to approximately £511.

With regard to hours of Sunday opening he asked for the existing hours of from 6.30 to 9.30 to be altered to 2.30 to 9.30. In reply to a question from the Mayor, who presided, he agreed to modify the hours to 5.30 to 9.30.

He said the amended hours would allow two performances to be given instead of one.

The magistrates retired to discuss the application and were absent for fifty minutes. On their return the Mayor announced that they had decided to allow Sunday opening from 6 to 10 p.m. with music from 5.30 p.m. In the event of regular Sunday performances they had decided that the kinemas must pay £884 per annum less five per cent. for the Cinematograph Fund.

Big N.-W. Lancs Agenda

MEETING ON FRIDAY

Members of the North-Western branch have been advised that a general meeting will be held on Friday at the office of the secretary (G. Dudley West).

The agenda includes: Delegates' report of council meeting; chairman's report of interview with Chief Constable of Liverpool on subject of firemen in kinemas; and subsequent issue of circular letter by the secretary to managers of Liverpool kinemas.

General Sunday opening—report:—

(*a*) Successful application at Birkenhead;

(*b*) Draft Order approved for Bebington, Bootle and Wallasey;

(*c*) Position in Liverpool.

Extension of opening hours—report:—

(*a*) Successful application at Liverpool, and

(*b*) Other applications pending.

Report of the committee meeting with representatives of Transport and General Workers' Union on questions of Sunday opening, fire watching, and working after an alert.

Correspondence with T. O'Brien (N.A.T.K.E.) *re* increase of bonus and Sunday opening of kinemas.

Applications for membership, New Hippodrome, St. Helens (proprietor or lessee Empire Cinema (Wigan), Ltd.), nominee, E. Anderton; change of nominee of Gainsborough, Bootle, from F. A. Breach to W. Higgins.

"UNREPRESENTATIVE" DEPUTATION ?

Consett Grants S.O.

Consett Urban Council (Durham) decided by 13 votes to 10 to agree to Sunday opening.

N. F. Nattrass questioned any claim by a deputation of the various churches in the district that they represented the whole of the people. The majority of the people were in favour of Sunday opening, it was contended.

Coun. J. A. Bellam, in supporting, said he was ashamed of the conditions in some towns on a Sunday night and it was absolutely necessary that something should be done to clear the streets of young people.

CIGARETTE CAUSES WIGAN BLAZE

Extensive damage was caused by fire to the centre balcony of the Pavilion, Library Street, Wigan, in the early hours of Tuesday morning last week.

The fire was discovered shortly after 1 a.m. and the fire brigade, after forcing an entrance to the premises, found the centre portion of the balcony in flames.

The floor had been burned, causing the débris to ignite material stored underneath. The outbreak is believed to have been caused by a lighted cigarette end which, after smouldering, had burst into flames.

GALLERY BANNED TO CHILDREN

Swindon Watch Committee, in renewing the kinema licence of the Empire Theatre, stipulated that children under 14 are not to be admitted to the gallery unless accompanied by an adult and that one male and two female attendants must be in the gallery at all times during kinema performances

GAIETY, MANCHESTER, FOR THE B.B.C.

May Revert to Repertory

There is a possibility of the Gaiety, Manchester, reverting to a repertory theatre. Harry Buxton told KINE. representative last week that he had received a "good offer" from the B.B.C. Repertory Theatre Company to take over the theatre for a season, the proposal being to broadcast from the theatre plays by the B.B.C. players. David Henley's name—well known in film-trade circles—has been mentioned in connection with the offer.

The offer required careful consideration because it would involve a change of policy in the running of the theatre for a season, remarked Mr. Buxton. Their present policy of showing outstanding films for a season had proved successful. "Thief of Bagdad," which had started a season's run would be shown for a month—probably two months.

If the offer is accepted, the Gaiety will revert for a season to its original form of entertainment. It was first opened as a repertory theatre by Miss Horniman. Since then it has had a chequered career alternating between a legitimate theatre and kinema. The late Ludwig Blattner at one time had the theatre and later A.B.C., who subsequently relinquished the lease.

COUNTRY SCENES IN BRISTOL FOYER

A new scheme of redecoration has brought a breath of the English countryside into the stalls foyer of the Olympia, Bristol. The lower part of the upper walls have had country scenes painted upon them, comprising wide sweeps of meadow land with leafy trees in full bloom. In contrast to this English atmosphere circular scenes of foreign countries have been painted on different parts of the walls above. It is a novel and effective scheme of decoration.

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MAKING FILMS FOR ILLITERATES

AFRICAN PIONEER RECOUNTS EXPERIENCES

DIFFICULTIES in presenting ideas to undeveloped African natives through the medium of films formed the subject of an absorbingly interesting lecture at the April meeting of the British Kinematograph Society. The lecture contained points which should be seriously studied by those interested in the making of propaganda films.

The speaker, W. Sellers, M.B.E., was recounting his own experiences, and supplementing them with examples of films made and edited to appeal to the undeveloped mind.

A Sudden Change

Mr. Sellers reminded his audience that unlike the European who had passed gradually through various stages to the speed-automobile and the aeroplane, the native African had "jumped from palm-oil flares to neon lighting." If an illiterate African is shown a still photograph of someone familiar to him he will turn it all ways, even upside down, in an endeavour to focus the picture. On one occasion a native audience seated on mother earth was not in the slightest bit disturbed when the whole of part 10 of the "Last Days of Pompeii" was projected upside down.

His earlier experiences, the lecturer said, proved conclusively to him that films would have to be specially made if they were to convey a lesson or a story to undeveloped peoples.

A native, when he sees the deck of a battleship does not mentally visualise it as having water all round it.

"Show a horizontal 'panning' shot of buildings to an illiterate and he will tell you he saw the buildings rush by. Show him a vertical pan and he will tell you he saw the building sink into the ground."

"Chicken-Feed"

"Here is a rather curious incident which led me to an interesting sidelight on the way illiterate Africans look at pictures. After several showings of one of my early locally-produced films I became puzzled by the number of times I was told about a chicken in the film which pecked in the dirt. I had photographed and edited the film and had seen it projected hundreds of times yet I could not remember having seen this apparently important chicken. I looked for the chicken on several occasions when the film was projected but did not see one. I searched carefully through every foot of film, and then discovered the chicken. It made only a very brief appearance in the corner of the picture and then moved off."

The Dog Was News

Similarly a film with a shot of a housing estate was shown with a dog trotting along in the middle distance. All the Africans could say was that they saw a dog. It was only when the dog had gone that they saw the houses.

Camera Angles

The question of changes in camera angles is important. Reverse shots and similar changes confuse the native mind. Continuity must be smooth and as captions cannot be used more shots are necessary. In fact, almost all technical titles must be avoided altogether.

Because of the numerous African dialects a master commentary is written and spoken in the particular dialect by an interpreter standing at the side of the screen. Even then the interpreter frequently expresses his own opinion and not that of the writer of the commentary.

Special Treatment Necessary

It is not possible to lay down hard and fast rules for the making of films for primitive people. Each film subject requires special treatment and every shot in the film must be given individual consideration. The African believes everything he sees on the screen, and therefore shots which may appear quite innocent can be interpreted by the African in a way that may be amusing or may be highly dangerous.

Some inventions have been thrust upon the African before he has been taught how to make use of them and the result has been confusing and bewildering to their very conservative minds. It is no small thing said Mr Sellers, that the kinema, a tremendous instrument for good or ill, should be introduced to millions in a form they will appreciate. The Africans are being led by easy stages to understand the wonders that the kinema makes practicable. How great a factor this may be in their lives I do not venture to prophesy, but the work of 12 years has convinced me firmly that in the kinema we have an instrument of education whose possibilities are endless and whose effects may well be revolutionary.

The Observation Window

Australia to Make 16mm. Gebescopes

A MIXED GRILL OF ODD ODOURS

Extinguishing Incendiaries

AUSTRALIAN imports of British-made 16-mm. sound projectors, recently reduced to the vanishing point by the exigencies of the war, are soon to be supplemented by Australian-built units of the well-known Gebescope (British) 16-mm. sound-on-film projector. According to an announcement in the Australian Amateur Cine Society's organ, *Movie News*, the Gebescope Australian distributor, Precision Engineering Company, Pty., Ltd., is starting to manufacture these machines in Australia.

WITH the supply drastically reduced by the Battle of Britain, the only alternative was for the Australian distributor, already a manufacturer of 35-mm. sound-projection equipment, to build them in Australia. The Australian-built units will be duplicates of the British-built models. Deliveries are planned to start early in 1941.

CLAIMS continue to be made from time to time of new technique for introducing an accompaniment of smell to a motion picture. Admitting that concentrated perfumes could be liberated into the theatre by some sort of distributing device actuated or controlled by a photo-electric or contact signal provided by the film, the claimants invariably overlook the fact that it would be necessary to remove one odour before the next one was introduced. That is really the crux of the problem, for in spite of all that modern ventilation can do, many perfumes "cling" and are by no means easy to get rid of.

HANS E. LAUBE and Robert Barth are two recent claimants for a "smelly." These Swiss engineers, it is stated, have produced a three-reeler which provides the aroma of roses, lilies and lilac, the odour of a delicatessen, a carpenter's shop, and of newly sprayed asphalte from a street truck. Two others smells introduced were bacon and incense—not, we hope, simultaneously, although critics present complained that the bacon "did not register." There are many ways in which the presentation of stories on the screen may be improved, but the striving after atmosphere through the sense of smell is not one of the most effective forms of improvement.

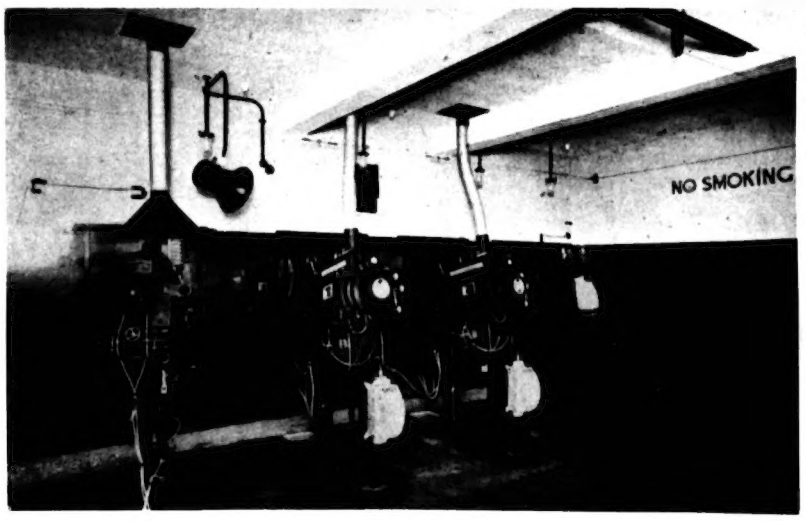
TWO matters which arose at the General Council meeting on Wednesday of last week are closely related. On the one hand complaints were urged that copies were being badly overworked so that towards the end of their life they were in bad condition and not in a condition for screening.

ON the other side came the request from the Ministry of Information that arrangements should be made in connection with the distribution of M.O.I. shorts to reduce the number of copies sent out on the grounds of economy. The C.E.A. felt in this case that the arrangements at present made worked so well that a reduction in the number of copies used would introduce difficulties which would militate against smooth working.

ATTENTION is again called to the permission granted by the Ministry of Home Security to owners of certain types of chemical fire extinguishers to employ them for extinguishing incendiary bombs and the fires caused by them. The types concerned are the soda-acid and carbon-dioxide extinguishers, and the advice given is to fit these with a dual nozzle capable of expelling the contents as a jet (as for a fire) or as a spray (as a cooling agent).

J. BENSON.

THIS WEEK'S PROJECTION ROOM



The light and spacious projection room of the Astoria, Ashford, in which RCA sound apparatus is installed

POOL CARBONS

REPLACEMENTS AND SPARE PARTS

THE RECTIFIER FILAMENT VALVE SHORTAGE

THE war has been raging long enough now to make its effects felt in a number of fields of activity closely connected with kinematography. Not only has the withdrawal of personnel from projection booths affected exhibition efficiency on the technical side, but the rapidly lessening stock of spares is already creating difficulty for some exhibitors who have not shown sufficient foresight in securing spares of the more vulnerable parts of their projection apparatus and accessories to meet emergencies.

Due to priority of Government work on the one hand and the commandeering of material on the other, long delays are being experienced in supply. There should, therefore, be an immediate examination of projectors, amplifiers and rectifiers to discover if parts are below quality or are not doing their work efficiently. Sooner or later, a rapid deterioration is likely to take place, and if the substitute part is not in stock, weeks and even months may elapse before it is possible to obtain delivery.

Rectifier Valves

An instance of the plight in which exhibitors may find themselves was given at a meeting in Northern Ireland, where the impossibility of obtaining rectifying valves was mentioned. This difficulty is asserting itself in other parts of the United Kingdom where temporary makeshifts have been resorted to in order to tide over a situation which may at any moment compel the closing of the kinema.

The particular valves used with this type of rectifier were foreign-made and the place of manufacture now being in enemy hands it is impossible to obtain spares.

The KINE. understands that a plant has been set up in this country for their manufacture and that the first batch of these valves may be expected in about six weeks' time.

Alternative Means

A suggestion made in last week's IDEAL KINEMA columns that a Strong inductor should be installed appears the quickest way out of the difficulty. The KINE. understands, too, that one of our leading rectifier companies is endeavouring to solve the problem by providing a rectifying unit which will obviate the necessity of employing valves.

These alterations to existing apparatus, although they involve an initial outlay greater than that in obtaining valves, can be envisaged as spreading the cost over a long period during which no valve substitution is necessary.

RESERVATION OF OPERATORS

C.E.A Reports Discussion

At the Meeting of the C.E.A. General Council at Nottingham last week, it was stated that discussions have taken place between the Ministry of Labour and the C.E.A. for the continuation of the reservation of operators at the age of 25. In this matter, the support of the Board of Trade and of the Ministry of Information has been invited. Acknowledgement has been made by the Ministry of Information which has indicated its sympathy with the C.E.A. request and the matter is under consideration by the Board of Trade.

A very strong case was outlined, due note was taken by the Ministry of Labour which promised to report to the War Cabinet. As soon as this new list of reserved occupations is published any further action necessary to be taken will be done without delay, and "with all the forces at our resouce the C.E.A. states:

The object will be twofold.

(1) to secure the inclusion of the kinema Trade as an essential industry; and

(2) To maintain the reservation of operators at 25 as at present.

Damaged Prints

It was also stated that a letter from Frank Hill, K.R.S. Secretary, was circulated to branches, in which he drew attention to the desirability of operators taking greater care with the copies of films. This has produced a number of replies from the branches in which they state their opinion that much of the present poor condition of prints is due to overworking of prints by renters, lack of personnel for overhauling when prints go back to the renters' offices, jamming of an excessive number of films into container boxes. The complaints generally indicate a situation which obviously requires looking into by the renters and this the K.R.S. is being asked to do.

Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run Under the Auspices of the "Kine." Company of Showmen

LUCKY SNIPS—THE TOPICAL TOUCH —"KINE." PAGE POSTERS— ODEON PUBLICITY

AN excellent example of the endeavour of a manager in the much-blitzed city of Bristol to introduce a bright note into his advertising comes from J. E. Wyard of the Globe Picture House. Tastefully designed in blue tones, th s written poster announcing a fortnight's programmes has as a prominent and contrasting design a yellow sun dominating the bill with the title "Four More Sunshine Programmes." The poster strikes a cheerful note which might well be repeated in other centres which have suffered similarly.

A Slip for "Lucky Partners"

F. W. SALTER, whom I last heard of as having won third prize in United Artists' nation-wide contest for exploitation of "Rebecca," put out a neat little slip recently to advertise RKO-Radio's "Lucky Partners," at the Palmadium, Palmer's Green. On the front of the 3-in. by 5-in. slip appeared: "How to find the age of your 'Lucky Partners,'" and underneath were six columns of figures ranging from 1 to 50, with "Showing this week at the Palmadium" as a large footnote. On the reverse was printed: "With the Compliments of the Palmadium, Palmer's Green," and simple directions for using the figures on the front. As Mr. Salter pointed out, it's an old idea, but the simple device created a great deal of local interest, and he was helped in the distribution of the 10,000 slips by local booksellers and stationers. The only criticism I have to offer is that the wording of the slip did not adequately link the idea with the film, the only clue given being the title, but Mr. Salter anticipated my comment by explaining that the little teaser was put out in great haste, and there was no time to look up details of stars, etc.

Mr. Salter, by the way, recently helped to extinquish an incendiary bomb which was endangering a house while on his way home after the show. He makes a habit of carrying in the back of his car a bag (intended to hold £5 worth of silver) filled with sand and this proved very useful when the shower of fire bombs fell.

Topical Poster Work

CATCHY posters are employed by E. P. Hills, manager of the Princess, Peterborough, to draw attention to his programmes. Frequently these are of topical interest, as when recently he availed himself of the public's interest in the "Lease and Lend" Bill to publicise "A Chump at Oxford" (U.A.).

LEASE

A seat in this theatre on Monday, Tuesday or Wednesday next and we will

LEND

you one hour of laughter by showing Laurel and Hardy in

"A CHUMP AT OXFORD,"

one of the biggest laughter-makers ever advertised on any cinema

BILL

Another ingenious advertisement was in the form of an auctioneer's bill, which offered for sale 1,000 seats in the kinema to view "The Boys from Syracuse" (General Films).

They All Remembered

SOMETHING of the late Victorian and late Edwardian drawing-room atmosphere was effectively captured by Harry Clare, manager of the Odeon, Exeter, when each evening he staged a song scena calling attention to this week's chief presentation, "You Will Remember."

Grouping his artists round a grand piano and standing near it a standard lamp, so much a feature of drawing-rooms in those days, he invited each to sing the chorus of some of the ever-green Leslie Stuart melodies, among them "Lily of Laguna," "Soldiers of the King," "Little Dolly Daydream" and "In the Shade of the Sheltering Palm."

He accompanied the singing of some of the numbers himself and had the satisfaction of hearing his efforts heartily applauded by an appreciative audience, many members of which would have had more had time permitted.

Llandudno Foyer Display

THE first foyer display to be arranged by T. C. Gwilliam after his arrival as manager of the Odeon, Llandudno, was in connection with "The Thief of Bagdad" (U.A.). It was about half-size and was a representation of the flying carpet episode in the film. Cut-outs of Sabu, John Justin and June Duprez were mounted upon the carpet, which was shown against a starry background suspended above the domes and minarets of an eastern city, the walls of which served as a background for the display of stills. Mr. Gwilliam also arranged tie-ups in the town, and is running a "Thief of Bagdad" carnival ball in the Odeon Winter Gardens Ballroom, which is obtaining a great deal of publicity for the film from several angles.

This cleverly designed poster used by J. M. Archer, of La Scala, Glasgow, provided both publicity for SEVEN SINNERS (General Films) and amusement to Glaswegians

An Unrationed Breakfast

AN ingenious exploitation stunt for "He Stayed for Breakfast" (Columbia) was carried out by Reynolds Roberts, manager of the Elite, Middlesbrough. Two life-size cardboard cut-outs of the leading stars, Melvyn Douglas and Loretta Young, were erected sitting at a table, fully laid for breakfast, in the centre of the kinema café. A placard advertising the film was placed on the table, which was set opposite the main entrance of the café—thus attracting the attention of all customers. A similar display was set up in the vestibule with a placard advertising the café too. It is interesting to know that Mr. Roberts spent three of his "fire-watching" nights making the display—at a cost of nothing.

Topical Display for Film

MANAGER J. M. ARCHER, of La Scala, Glasgow, revealed a topical and judicial political sense in publicising "Seven Sinners" (General Films) which he is showing this week.

A large display piece was exhibited in the vestibule which gave cartoon representation of "Seven Sinners" in the persons of Hitler, Goering, Goebbels, Himmler, Ribbentrop, Mussolini and Laval, and directed towards them is a large shell astride which Mr. Churchill, cigar-in-mouth, appears to take relish from the injunction on the display board: "These Seven Sinners will get what's coming to them."

The display matter then proceeds to inform the observer "what's coming to him when he sees Marlene Dietrich in the film 'Seven Sinners'."

The display piece representation of the sky scene with searchlights focussed on the "Seven Sinners" and on Mr. Churchill was prominently and effectively illuminated and has provoked much comment from both Press and patrons alike. Various news paragraphs appeared commenting on the appropriateness of the whole display.

It's All Over the Place

SELWYN TAYLOR is now regarded as Sportsmen's No. 1 Friend. Many Picture House patrons, West Hartlepool, landed a good win by applying an open tip (given on the posters by Mr. Taylor—to racing. The picture advertised was "Kit Carson." Mr. Taylor announced it as a winner. It was in a double sense—a winner. A horse of that name won the big race on Saturday, March 29, at odds of 14 to 1. Successful gamblers who took the tip with such happy results are now whistling the tune "It is all over the place." It sure was. "Kit Carson" was placarded all over the town. In racing circles this is called an open tip. Both picture and suggestion therefore greatly pleased the public.

KINE. Cuttings for Posters

A WEST Country member of the KINE. Company of Showmen has devised a clever method of utilising the renters' advertisements which appear in the KINE. each week. He carefully examines the coloured illustrated inset advertisements of films, and when he comes across one of a film which he has booked, or hopes to book, for his theatre, he removes the pages and lays them aside, then, when the showing date is near, he brings them out and cuts out certain portions of the advertisements of the film with which he is dealing. It may be the heads of stars, of animals, a ship, a train, anything which has some bearing on the picture. When he has got all the cuttings he needs he prepares the lay-out for a poster, marking the places where the cuttings are to go and writing the wording he requires.

He then turns the whole over to a poster artist, giving him instructions to follow the lay-out exactly; the result is a smart poster, with hand-written wording illustrated by the coloured cuts, which are pasted in the positions marked in the lay-out. These posters are used in the foyer of the theatre as preliminary publicity for the film, and that they are indeed effective publicity is proved by the attention they receive from the public.

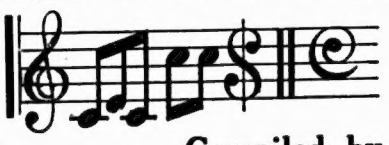
All the News in Brief

I HAVE received from W. H. Jamieson a copy of the folder put out by Odeon Theatres publicity in connection with forthcoming circuit presentations. The design is rather ingenious and at the same time economical, for it includes titles and star details of bookings arranged around a composite block of the featured artistes. Pages 1 and 4 are devoted to reproductions of brief Press criticisms of the films.

On page 1 they surround a memo-pad upon which is a reminder that with the longer days, one night a week should be earmarked for an Odeon visit. Page 4 carries personal particulars of the stars appearing in the films, which might well form the basis of an Odeon film "quiz."

The main message of the little brochure is given in the advice to the reader to "retain it until you are *sure* you have seen every one of these wonderful all-star Odeon presentations."

Passes for Georges and Margarets

FREE passes to any couples, married or single, whose names were George and Margaret, and who visited the kinema during the week prior to the showing of the film "George and Margaret." This offer was made by Eric V. Walls, manager of the Regent (J. F. Emery Circuit), Bradford. Mr. Walls announced the offer from the stage of the theatre and altogether eight couples responded.

FOR MAY 19 RELEASES

Compiled by A. W. Owen

"MARX BROS. 'GO WEST'"
(M-G-M)

CERT. U. 7,227 ft. Reg. No. F.3833. Reviewed in KINE. February 20, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Marx Bros.
ATMOSPHERE.—Outdoor comedy extravaganza of studied lunacy, full of feuds, hold-ups, dark dealings, plus music, song and popular humour and romance.
ORGAN. "Tarantelle" movement from "Petit Suite de Concert" (No. 4) (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC. As organ, recorded on H.M.V. C.2375 (London Symphony Orchestra).

"WHEN YOUTH CONSPIRES"
(Pathé)

CERT. U. 7,199 ft. Reg. No. F.3830. Reviewed in KINE. February 27, 1941.
PUBLICITY.—One 6-sheet, one 12-sheet.
STARS. Jackie Moran, Marcia, Mae Jones.
ATMOSPHERE. Juvenile comedy-drama, depicting the efforts of a fatherless boy and motherless girl to bring their respective parents to the altar. The first reels are confined to "Our Gang" comedy.
ORGAN. "Supplication Passionnée," Elliott (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC. As organ, recorded on Bosworth B.C.1035 (Orchestra).

"BANK DETECTIVE"
(General F.D.)

CERT. U. 6,405 ft. Reg. No. F.3874. Reviewed in KINE. March 6, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—W. C. Fields, Una Merkel.
ATMOSPHERE. Comedy extravaganza with a crazy plot, concerning an unrepentant alcoholic who proves an exception to the rule that cheats never prosper.
ORGAN.—"Drinking Songs Medley" (arranged Wilhamist): "Tavern in the Town," "Drinking," "Little Brown Jug," "Down Among the Dead Men," "Landlord, Fill the Flowing Bowl," "Here's a Health to Your Majesty."
NON-SYNC. As organ, recorded on Decca K.709 by Jack Hylton's Orchestra.

"RIVER'S END"
(Warner)

CERT. U. 6,205 ft. Reg. No. F.3751. Reviewed in KINE. January 23, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS. Dennis Morgan, Elizabeth Earl, George Tobias, James Stephenson.
ATMOSPHERE.—Western outdoor melodrama describing the attempts of a condemned man to prove his innocence while posing as a sergeant of the North West Mounted Police, told in settings of broad rivers, woods and snowy wastes.
ORGAN.—Prelude to "Premiere Petite Suite," Michel (Bosworth), with adaptation from the orchestral piano-conductor copy.
NON-SYNC. As organ, recorded on Bosworth B.C.1029 (London Concert Orchestra).

"SAN FRANCISCO DOCKS"
(General F.D.)

CERT. A. 5,972 ft. Reg. No. 3876. Reviewed in KINE. March 6, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS. Burgess Meredith, Irene Hervey.
ATMOSPHERE. Melodramatic story of the waterfront, telling of the adventures of a girl who turns Sherlock Holmes to save her innocent longshoreman from the chair.
ORGAN. "Carisima," Elgar (Novello), with adaptation from the piano-solo copy.
NON-SYNC. As organ, recorded on H.M.V. E.547 (New Symphony Orchestra).

"FUGITIVE FROM A PRISON CAMP"
(Columbia)

CERT. A. 5,256 ft. Reg. No. F.3709. Reviewed in KINE. January 2, 1941.
PUBLICITY. One 6-sheet, one 12-sheet.
STAR. Jack Holt.
ATMOSPHERE. Melodramatic story illustrating an understanding and courageous sheriff's fight to save a young first offender from himself. There is a strong romantic relief to the regeneration theme.
ORGAN. "Three Dream Dances" Suite, Coleridge-Taylor (No. 2 only), (Ascherberg), with adaptation from the piano-solo copy.
NON-SYNC. As organ, recorded on H.M.V. B.8876 (London Palladium Orchestra).

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Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Messrs. Rayner and Co., Patent Agents, of Bank Chambers, 29, Southampton Buildings, London, W.C.2, who will give free advice to readers mentioning this paper.

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SITUATIONS VACANT

MANAGERS required for kinemas in Home Counties.—Age, copies of references, full particulars and salary to Shipman and King Circuit, 427, Cecil Chambers, 86, Strand, W.C.2.

MANAGER-OPERATOR, not liable military or national service; single preferred; very small North Country kinema, safe area, showing five days weekly.—Full particulars, references, and wage required, M., Box 759, Kinematograph Weekly.

WANTED, Chief and Second Operators for kinemas in Home Counties.—Age and full particulars to Shipman and King Circuit, 427, Cecil Chambers, 86, Strand, W.C.2.

WANTED, Chief Operator.—State experience, salary required and age, along with references, to Manager, Picture House, Sunderland.

SITUATIONS VACANT (cont.)

WANTED, First and Second Operators for Cornish kinemas; state terms and when available.—Proprietor, 81, Clifton Place, Plymouth.

EXPERIENCED Operators required between 17 and 18 years of age for all parts of England; wages £3 10s. per week.—Apply, O., Box 761, Kinematograph Weekly.

WANTED, First and Second Operators; W.E. equipment; Diesel oil engine; comfortable position.—Apply with full particulars, and salary required, to Keynsham Picture House, Ltd., Charlton Cinema, Keynsham, Somerset.

CHIEF Operator, over 40 (Mirrophonic, Hewittic rectifier), for Yorkshire; permanent position to the right man.—Qualifications, references, and salary required, write, X., Box 746, Kinematograph Weekly.

SITUATIONS VACANT (cont.)

SECOND Operator, used to B.T.H. Sound and Kalee mechs.; permanency with good wages.—State age and experience, Manager, Playhouse, Felixstowe.

WANTED, Secretary-Cashier; must be good at figures; excellent situation for smart girl; good wages.—Apply, Manager, Bedford Theatre, Camden Town.

SITUATIONS WANTED

MANAGER, disengaged; age 45; good appearance; active; well educated; 20 years' thorough managerial experience; excellent references; reasonable salary for permanency; go anywhere.—N., Box 760, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

MANAGER (exempt); experienced all duties; competent electrician; vacant at present.—Berry, 26, Mornington Crescent, London, N.W.1.

H. HARRIS, 20 years manager Gatti's Kinema, Westminster Bridge Road, disengaged through enemy action, is immediately available; age 47.—'Phone Museum 1415, or write 69, Margaret Street, London, W.1.

MANAGER, capable, energetic, holding responsible position, over 45, desires change; prefers West; would consider administrative post with Circuit or Renter.—A., Box 749, Kinematograph Weekly.

MANAGER available for immediate engagement, London or suburbs; extensive experience all branches; excellent references; exempt military service.—N., Box 736, Kinematograph Weekly.

VACANT.—Exp. Chief Operator seeks situation anywhere; W.E., B.T.-H. Plenum; excellent refs.; salary, £4 5s.—Operator, 18, Ritches Road, Harringay, London.

RELIABLE Chief Operator (exempt) desires position anywhere; W.E., B.T.-H. rectifiers; excellent references; salary £5.—Operator, 2, Brooklands Road, Thames Ditton.

OPERATOR, over military age, disengaged; £4 10s.—T., Box 742, Kinematograph Weekly.

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FOR SALE AND WANTED

WANTED to purchase, Stage Equipment, such as Switchboards, Magazine Batons, Floods, Draperies, etc., etc., for cash.—F.J.B. Theatres, Bedford Theatre, Camden Town, London, N.W.1.

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FORTHCOMING TRADE SHOWS

LONDON

Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert
Thur., April 17	2.30 p.m.	Cambridge	Come Live with Me; and From the Four Corners.	M-G-M	James Stewart, Leslie Howard	—
,, ,, 17	11 a.m.	G.B. Private T.	Melody and Moonlight	British Lion	Johnny Downs	U
Fri., ,, 18	10.30 a.m.	Own Theatre	Six Shorts	Paramount	—	—
,, ,, 18	11 a.m.	G.B. Private Th.	Meet the Missus	British Lion	The Higgins Family	U
Mon., ,, 21	11 a.m.	G.B. Private T.	Bowery Boy	British Lion	Dennis O'Keefe	A
Tues., ,, 22	11 a.m.	G.B. Private T.	Heroes of the Saddle	British Lion	Three Mesquiteers	U
,, ,, 22	2.30 p.m.	Cambridge	Bitter Sweet	M-G-M	Jeanette McDonald	—
,, ,, 22	11 a.m.	Phœnix	Secret Evidence	Pathe	Marjorie Reynolds	—
,, ,, 22	2.30 p.m.	Phœnix	Phantom of Chinatown	Pathe	Kaye Luke	—
Wed., ,, 23	2.30 p.m.	Cambridge	Danny Boy	Butcher	Ann Todd	—
Thur., ,, 24	2.30 p.m.	Cambridge	Andy Hardy's Private Secretary	M-G-M	Mickey Rooney	—

BIRMINGHAM

Fri., April 18	10.30 a.m.	Forum	Ellery Queen—Master Detective	Columbia	Ralph Bellamy	A
,, ,, 18	10.30 a.m.	Scala	Wild Man of Boreno	M-G-M	Frank Morgan	—
Tues., ,, 22	10.30 a.m.	Forum	Melody Ranch	British Lion	Gene Autry	U
,, ,, 22	10.30 a.m.	Scala	Come Live With Me	M-G-M	James Stewart	—
Wed., ,, 23	10.30 a.m.	Scala	Back Street	G.F.D.	Charles Boyer	A
,, ,, 23	10.45 a.m.	West End	Kitty Foyle	RKO-Radio	Ginger Rogers	—
Thur., ,, 24	10.30 a.m.	Scala	Rookies	G.F.D.	Bud Abbott	U

CARDIFF

Fri., April 18	10.45 a.m.	Olympia	Melody Ranch	British Lion	Gene Autry	U
,, ,, 18	10.45 a.m.	Park Hall	Love, Honour and Oh Baby	G.F.D.	Donald Woods	A
,, ,, 18	11 a.m.	Odeon	Come Live With Me	M-G-M	James Stewart	—
Tues., ,, 22	10.45 a.m.	Empire	Melody and Moonlight	British Lion	Johnny Downs	—
,, ,, 22	10.45 a.m.	Odeon	Back Street	G.F.D.	Charles Boyer	A
,, ,, 22	10.30 a.m.	Olympia	The Prime Minister	Warner	John Gielgud	U
Wed., ,, 23	10.45 a.m.	Odeon	Major Barbara	G.F.D.	Wendy Hiller	A
,, ,, 23	11 a.m.	Olympia	The Wild Man of Borneo	M-G-M	Frank Morgan	—
,, ,, 23	10.45 a.m.	Empire	Kitty Foyle	RKO-Radio	Ginger Rogers	—
Thur., ,, 24	11 a.m.	Olympia	Escape to Glory	Columbia	Pat O'Brian	A

GLASGOW

Fri., April 18	10.40 a.m.	Regal	The Prime Minister	Warner	John Gielgud	U
,, ,, 18	10.45 a.m.	La Scala	The Wild Man of Borneo	M-G-M	Frank Morgan	—
Tues., ,, 22	11 a.m.	Regal	Ellery Queen—Master Detective	Columbia	Ralph Bellamy	A
,, ,, 22	10.45 a.m.	Paramount	Back Street	G.F.D.	Charles Boyer	A
Wed., ,, 23	10.45 a.m.	Regal	Melody Ranch	British Lion	Gene Autry	U
,, ,, 23	10.45 a.m.	Paramount	Major Barbara	G.F.D.	Wendy Hiller	A
,, ,, 23	10.45 a.m.	La Scala	Come Live With Me	M-G-M	James Stewart	—
,, ,, 23	10.45 a.m.	Picture House	Kitty Foyle	RKO-Radio	Ginger Rogers	—
Thur., ,, 24	10.45 a.m.	Regal	Married—But Single	Columbia	Rosalind Russell	A
,, ,, 24	10.45 a.m.	La Scala	Dark Streets of Cairo	G.F.D.	Sigrid Gurie	A

LEEDS

Fri., April 18	10.45 a.m.	Ritz	Melody Ranch	British Lion	Gene Autry	U
,, ,, 18	10.45 a.m.	Scala	The Wild Man of Borneo	M-G-M	Frank Morgan	—
Tues., ,, 22	10.45 a.m.	Odeon	Melody and Moonlight	British Lion	Johnny Downs	U
,, ,, 22	10.30 a.m.	Ritz	The Prime Minister	Warner	—	—
Wed., ,, 23	10.30 a.m.	Ritz	Married—But Single	Columbia	—	—
,, ,, 23	10.45 a.m.	Odeon	Back Street	G.F.D.	Charles Boyer	A
,, ,, 23	10.45 a.m.	Scala	Kitty Foyle	RKO-Radio	Ginger Rogers	—
Thur., ,, 24	10.45 a.m.	Ritz	Meet the Missus	British Lion	The Higgins Family	—
,, ,, 24	10.45 a.m.	Tower	Come Live With Me	M-G-M	James Stewart	—

LIVERPOOL

Fri., April 18	10.30 a.m.	Forum	Married—But Single	Columbia	—	—
,, ,, 18	10.45 a.m.	Palais de Luxe	Come Live With Me	M-G-M	James Stewart	—
Tues., ,, 22	10.45 a.m.	Forum	Melody Ranch	British Lion	Gene Autry	U
,, ,, 22	10.45 a.m.	Paramount	Back Street	G.F.D.	Charles Boyer	A
Wed., ,, 23	10.45 a.m.	Forum	Melody and Moonlight	British Lion	Johnny Downs	U
,, ,, 23	10.45 a.m.	Paramount	Major Barbara	G.F.D.	Wendy Hiller	A
,, ,, 23	10.45 a.m.	Trocadero	Kitty Foyle	RKO-Radio	Ginger Rogers	—
,, ,, 23	10.45 a.m.	Scala	The Wild Man of Borneo	M-G-M	Frank Morgan	—
Thur., ,, 24	11 a.m.	Forum	Ellery Owen—Master Detective	Columbia	Ralph Bellamy	A
,, ,, 24	10.45 a.m.	Scala	Dark Streets of Cairo	G.F.D.	Sigrid Gurie	A

MANCHESTER

Fri., April 18	10.45 a.m.	Gaiety	I Married Adventure	Columbia	Mrs. Martin Johnson	U
,, ,, 18	11 a.m.	Theatre Royal	Melody Ranch	British Lion	Gene Autry	U
,, ,, 18	10.45 a.m.	Gaumont	The Wild Man of Borneo	M-G-M	Frank Morgan	—
Tues., ,, 22	10.30 a.m.	Theatre Royal	Melody and Moonlight	British Lion	Johnny Downs	U
,, ,, 22	10.30 a m.	Theatre Royal	Heroes of the Saddle	British Lion	Three Mesquiteers	U
,, ,, 22	10.45 a.m.	Odeon	Back Street	G.F.D.	Charles Boyer	A
,, ,, 22	10.45 a.m.&2.30	Own Theatre	Four Mothers	Warner	The Lane Sisters	—
,, ,, 22	10.45 a.m.	Gaumont	Kitty Foyle	RKO-Radio	Ginger Rogers	—
Wed., ,, 23	10.45 a.m.	Gaumont	Come Live With Me	M-G-M	James Stewart	—
,, ,, 23	10.45 a.m.	Odeon	Major Barbara	G.F.D.	Wendy Hiller	A
,, ,, 23	11 a.m.&2.30p.m.	Own Theatre	East of the River	Warner	John Garfield	A
Thur., ,, 24	10.45 a.m.	Theatre Royal	Dark Streets of Cairo	G.F.D.	Sigrid Gurie	A

NEWCASTLE

Fri., April 18	10.45 a.m.	Odeon	Come Live With Me	M-G-M	James Stewart	—
,, ,, 18	10.45 a.m.	Haymarket	The Prime Minister	Warner	John Gielgud	U
Tues., ,, 22	10.30 a.m.	Haymarket	Melody Ranch	British Lion	Gene Autry	U
,, ,, 22	10.45 a.m.	Odeon	Back Street	G.F.D.	Charles Boyer	A
Wed., ,, 23	10.45 a.m.	Westgate	Melody and Moonlight	British Lion	Johnny Downs	U
,, ,, 23	10.45 a.m.	Odeon	Major Barbara	G.F.D.	Wendy Hiller	A
,, ,, 23	10.45 a.m.	Queen's	Kitty Foyle	RKO-Radio	Ginger Rogers	—
,, ,, 23	10.45 a.m.	Grainger	The Wild Man of Borneo	M-G-M	Frank Morgan	—

NOTTINGHAM

Tues., April 22	10.45 a.m.	Scala	Come Live With Me	M-G-M	James Stewart	—
,, ,, 22	10.45 a.m.	Ritz	Back Street	G.F.D.	Charles Boyer	A
Wed., ,, 23	10.45 a.m.	Ritz	Major Barbara	G.F.D.	Wendy Hiller	A
,, ,, 23	10.45 a.m.	Hippodrome	Kitty Foyle	RKO-Radio	Ginger Rogers	—
Thur., ,, 24	10.45 a.m.	Scala	The Wild Man of Borneo	M-G-M	Frank Morgan	—

SHEFFIELD

Fri., April 18	10.45 a.m.	Cinema House	Come Live With Me	M-G-M	James Stewart	—
,, ,, 18	10.30 a.m.	Hippodrome	The Prime Minister	Warner	John Gielgud	U
Tues., ,, 22	10.45 a.m.	Hippodrome	Melody Ranch	British Lion	Gene Autry	U
,, ,, 22	10.45 a.m.	Cinema House	Back Street	G.F.D.	Charles Boyer	A
Wed., ,, 23	10.45 a.m.	Cinema House	Major Barbara	G.F.D.	Wendy Hiller	A
,, ,, 23	10.45 a.m.	Hippodrome	Kitty Foyle	RKO-Radio	Ginger Rogers	—
Thur., ,, 24	10.45 a.m.	Cinema House	Bitter Sweet	M-G-M	Jeanette McDonald	—

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